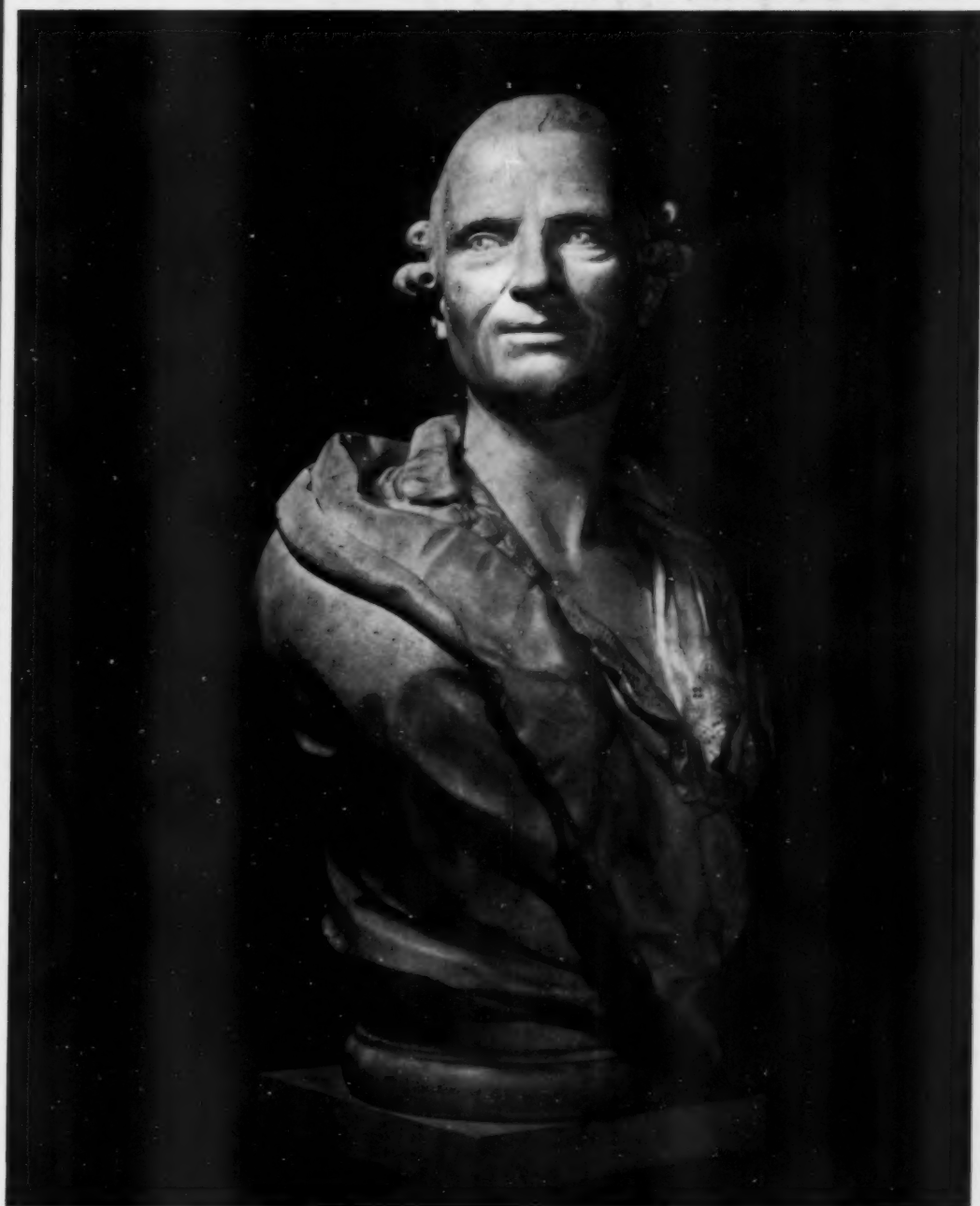


The ART *Quarterly*



Autumn, 1961

ROBERT HENRI



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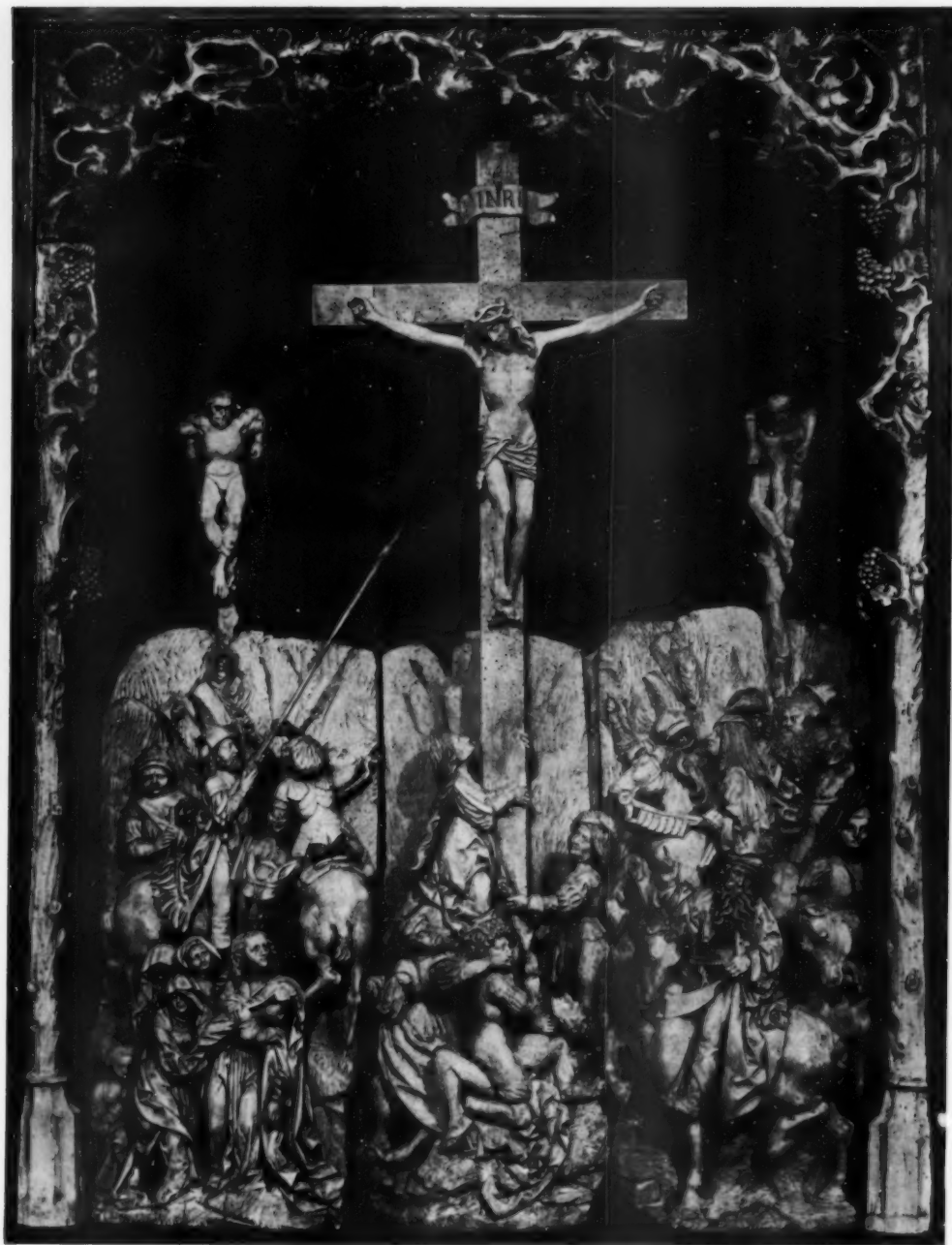
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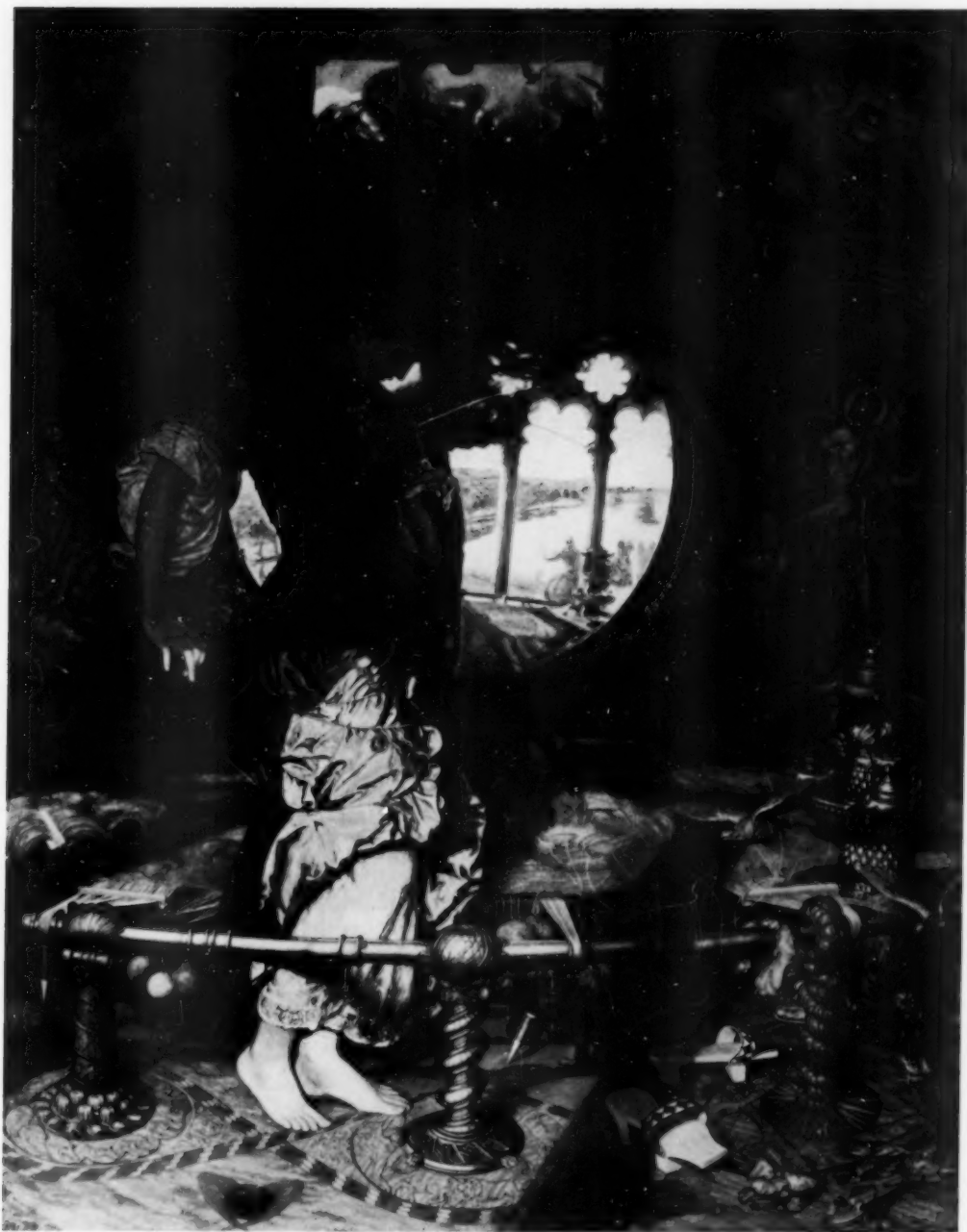


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The ART Quarterly

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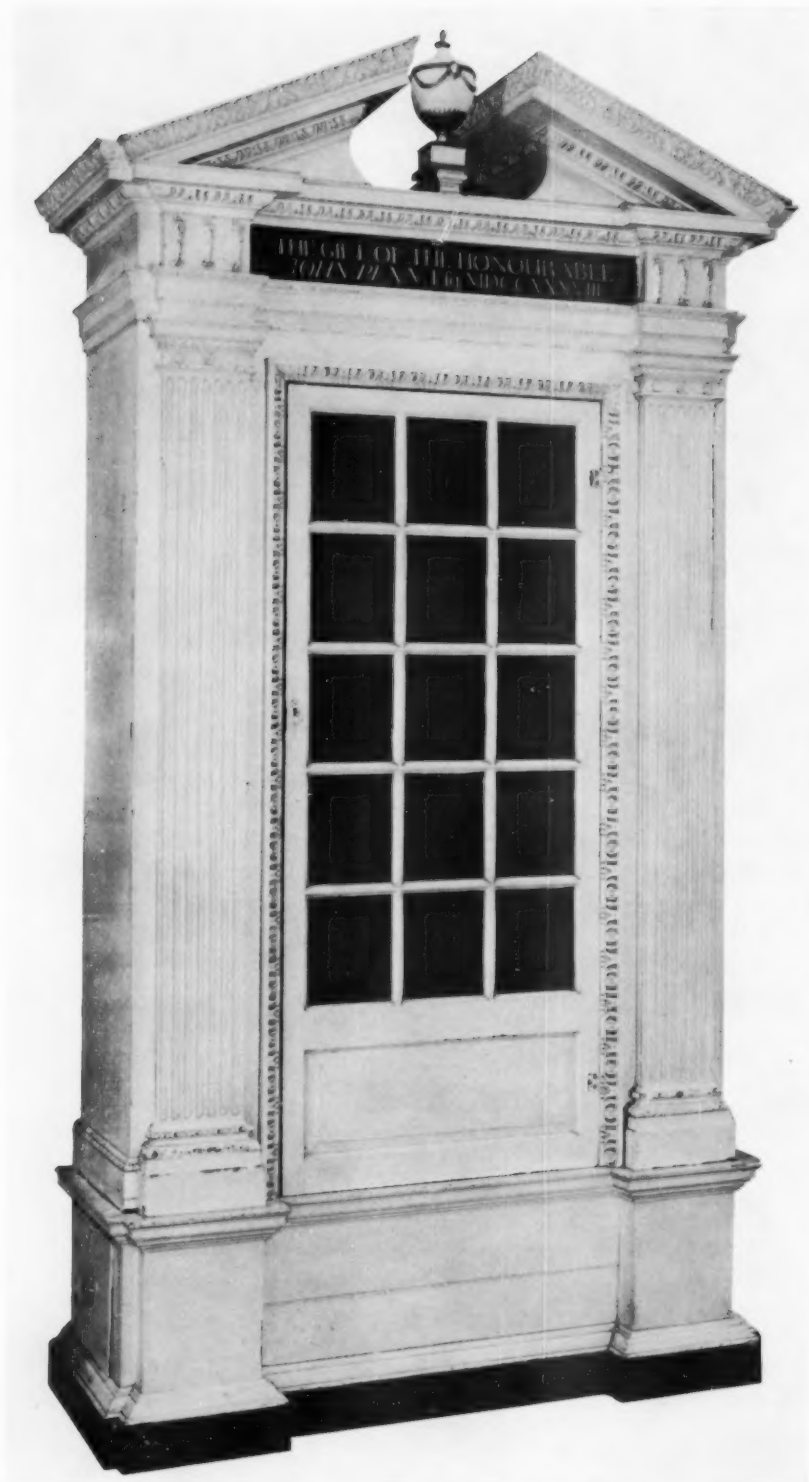


Fig. 1. JOHN HARRISON, *Air Pump Case*
The Library Company of Philadelphia

A PRESS FOR PENN'S PUMP*

By EDWIN WOLF 2ND AND ROBERT C. SMITH

“**M**AY your Philadelphia be the future Athens of America,” the Directors of the not quite two-year-old Library Company of Philadelphia wrote to Thomas Penn, then newly arrived in his province of Pennsylvania.¹ Having formed themselves into an association, having obtained by subscription enough money to put their plan into operation, having bought an initial supply of books and having drawn up rules for their use, the Library Company sought the approval and encouragement of the Proprietors as the final measure in inaugurating the Library as “a self-respecting institution.”² Knowing how endowed with commonsense were Benjamin Franklin and his associates in this project, we may assume they also looked forward to patronage of a more material nature.

The address to Thomas Penn of May 16, 1733, was the first of a series of complimentary communications which the Library Company sent off. Some objections had been raised to this particular address on stylistic grounds “by those who had accustomed themselves to what is called the plain language,” but so that the flattering message might not be delayed it was sent off as written. It was pointed out that Pennsylvania was happy in its climate, situation, the constitution of its government and the native genius of its people, but that no provision had been made “for a public generous Education.” It was to remedy this deficiency that the members of the Company had established “a common Library.” They were sure that the son of William Penn would look with favor upon “an Endeavour however small to propagate Knowledge and improve the Minds of Men, by rendering useful Science more cheap and easy of Access.” Penn in reply returned his thanks, said he approved of the Library and hinted at a gift of books.³

Two years later, on May 31, 1735, the Directors of the Library Company tried again. Another flowery address was sent off to the Proprietor, expressing the high regard of the members for the Penn family.⁴ Thanks were once more returned. It took some time before the effects of the outpouring of loyalty were felt. On December 12, 1737, the Directors were given to understand that the Proprietors were ready to make a grant of land to the Company as soon as

certain formal technicalities had been completed.⁵ The gift from Thomas Penn of "a large and commodious Lot of Ground" was announced at the annual meeting on May 1, 1738.⁶

Also on May 1, Samuel Jenkins arrived from England with a letter from John Penn and a "Noble present of a costly Air-pump." "It always gives me Pleasure when I think of the Library Company of Philadelphia," Penn wrote, "as they were the first that encouraged Knowledge & Learning in the Province of Pennsylvania." He continued,

I have herewith sent you by Mr Samuel Jenkins the Bearer hereof, an Air-Pump, with some other Things, to shew the Nature and Power of Air; which will be both useful and pleasant; and Mr Jenkins being a Gentleman well acquainted with Natural Knowledge, and the Mathematics, has been so kind as to offer his Assistance in explaining the many Experiments to be made thereon.⁷

This was, indeed, a handsome present. The air-pump, invented by Otto von Guericke about 1654, and improved by the great English scientists Robert Hooke and Robert Boyle only a few years later, had become a standard, if still rare, piece of scientific equipment. Its main parts consisted of a glass vessel known as a receiver and a pump which, connected to it with tubes and valves, forced the air out of the receiver to create a vacuum. Various scientific experiments using a vacuum could be conducted: a feather could be observed to drop like a metal ball; sound could be diminished almost to inaudibility; mercury in a tube could be made to rise and fall; closely fitting brass hemispheres from which the air was withdrawn could be shown to withstand tremendous forces attempting to separate them; various materials could be seen to glow when charged with static electricity; animals could be killed (recalling Wright of Derby's famous painting *An Experiment on a Bird in an Air Pump*).⁸

The members of the Library Company had been able to read about these experimental wonders, for they had had on their shelves since 1733 Desaguliers' *A System of Experimental Philosophy, Prov'd by Mechanicks . . . With a full Description of the Air-Pump, and the several Experiments thereon*, 1719, and Hawksbee's *Physico-Mechanical Experiments on Various Subjects*, 1719.⁹ Both these works described in detail an air-pump and some of the experiments which could be performed with one. Both contained plates illustrating the machine. Except possibly at Harvard, there was no other air-pump in America.¹⁰ The Directors of the Library Company were excited and delighted with John Penn's gift.

The day Mr. Jenkins and the air-pump arrived the Directors invited him and a number of distinguished citizens to an entertainment. The Proprietor Thomas Penn was unable to come, but the others dined together at the house of Thomas Mullen and enjoyed "a facetious agreeable Conversation," interspersed, one may well imagine, with toasts to the success of science in Philadelphia.¹¹ A week later William Plumstead and Thomas Hopkinson were instructed to receive the air-pump from Jenkins and take it to James Hamilton's office, "there being a large and convenient Room, for putting it first in Order and beginning to make Experiments upon [it]."¹²

The Library at that time occupied a room in the house of the surveyor William Parsons, who acted as librarian, and already space there was becoming a problem.¹³ The air-pump, too, was a problem. Some of the glasses which were used as receivers have survived, but the pump itself has not; nor is there a picture or a description of it. However, judging from the illustrations in Desaguliers and Hauksbee (Fig. 2), it must have been a jigsaw puzzle of tubes, valves, cogs, handles and glasses. Furthermore, to operate the pump it had to be installed in a frame to hold it steady and upright.

On May 15, 1738, the pump was duly conveyed to Hamilton's. At the same time it was "Ordered, That B. Franklin, P. Syng & H. Roberts get a Frame & Case made with Glass Lights in the Door to receive and preserve the Air pump with its Appendages, and to look ornamental in the Library Room."¹⁴ We do not know what orders were given to the craftsmen to whom the work was entrusted, but certainly the dignity of the leading cultural institution of the "future Athens of America" was taken into consideration. As an example of the handsome "ornamental" work they had in mind the Library Company committee could have pointed to the fine, new State House, in use but still wanting its paneling and windows.¹⁵

The work on the State House was progressing but slowly; so, too, did the work on the Library Company's case. At some time the air-pump must have been taken from Hamilton's back to Jenkins' for on January 8, 1739, it was ordered to be brought from the latter's to the Library room.¹⁶ The local experts then set about putting it into working order, and various payments incurred in that process were ordered paid on May 7: sixteen shillings to Thomas Hopkinson "for Quick Silver, Leather, Bladders, Oil, a Sponge &c for the Air pump," and twenty shillings to Philip Syng "for cementing Air pump Glasses and for two Keys with other necessities towards making Experiments with the Pump."¹⁷

An entry in the Minute Book in August may have reference to the frame which had been originally ordered for the air-pump and which was essential to its operation. The frame could have been a simple wooden construction on which the pump was mounted; it is not to be confused with the "case," also called the "Press," which was the large cabinet in which both glass receivers and pump were kept when the machine was not being used. Edmund Woolley, a master carpenter who had drawn the elevation of the State House and did the carpenter work on it, was paid fifteen shillings "for a new Frame & 3 Cases for Books."¹⁸ At the same time William Maugridge received seven shillings for 84 feet of board "for said Frame & Cases."¹⁹ There is no indication that this was *the* frame for the air-pump, but it is the only entry concerning any frame after the first instructions were given to the committee, and it was made at precisely the time when the pump was being set up.

On September 10 the "Press" for the air-pump was brought to the Library.²⁰ "Towards paying off the Book Binder's Acct. [£ 9.5.6] & for said Press" the Directors agreed to advance forty shillings apiece, which, as the treasurer's accounts show, came to twenty pounds. In those accounts under date of September 20 is listed, without explanation, a payment of ten pounds to J. Harrison "pr. Order."²¹ Since John Harrison, an original member of the Carpenters' Company, is recorded as having been one of the builders of Christ Church and having done the joiner work on the State House, it seems most logical that he would have been chosen to construct the elaborate architectural case for the Library Company's air-pump.²²

With the delivery of the case at Parsons' the problem of space for the Library Company's books and now the huge cabinet for the air-pump was brought to a head. Poor Parsons must have been aghast when the eleven-foot-high, pedimented and pilastered piece was carried into his house. On October 8 he informed the Directors that they would have to raise his salary or take the books from his house and appoint another librarian.²³ The Company took prompt action. Ten days later a petition was presented to the Assembly "praying (for the better Security of their Books from Fire) Leave to deposite them in a room over one of the Offices of the State-house, till such Time as the Publick have Occasion to use the same."²⁴ The petition was granted and at their meeting on November 12 the Directors discussed moving "our Books and Air pump in a short Time from Wm Parsons' House to a Room in one of the vacant Offices belonging to the State-House."²⁵

These new quarters were on the second floor of the west wing of the State

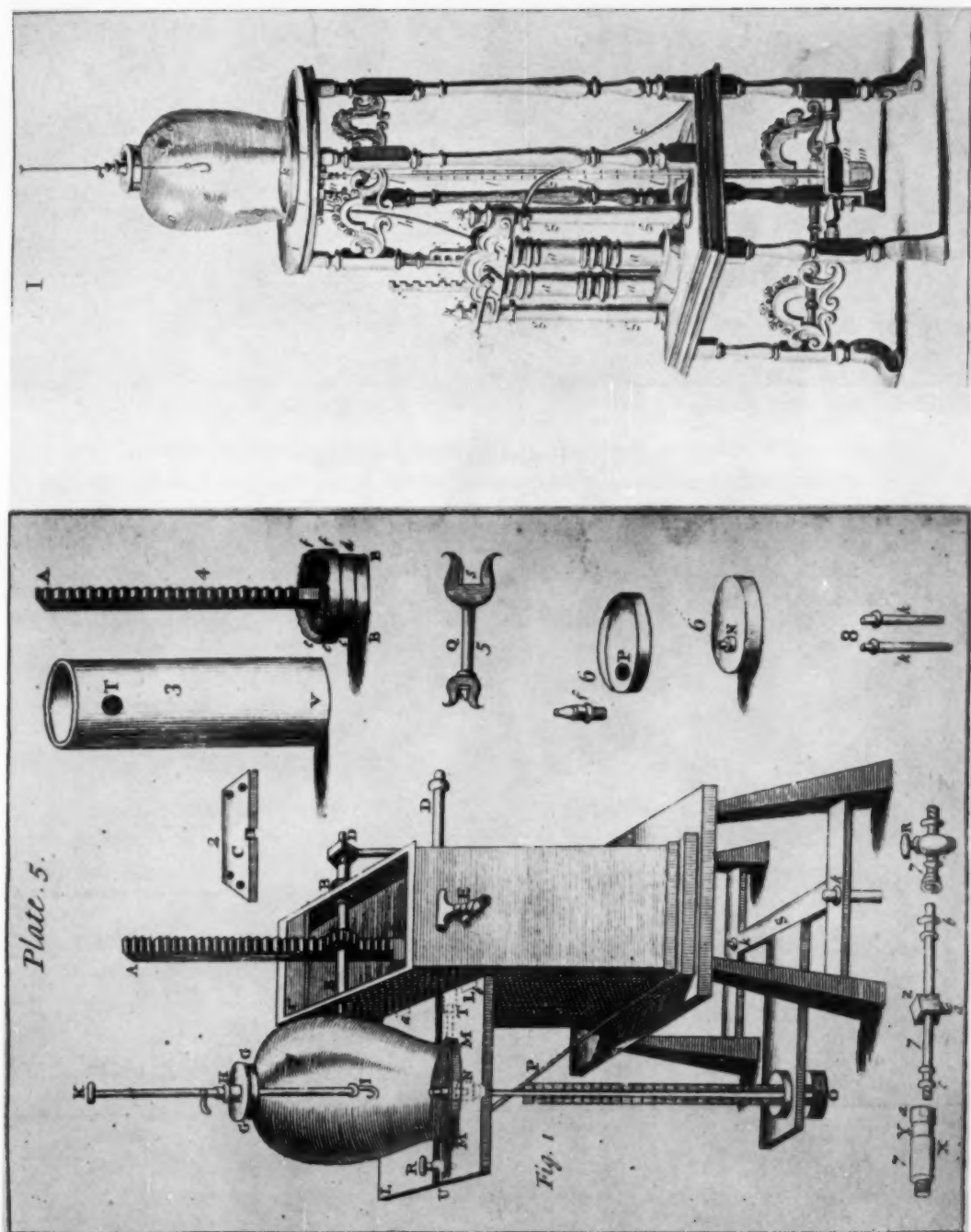


Fig. 2. Air Pumps as Illustrated by Desaguliers and Hawksbee

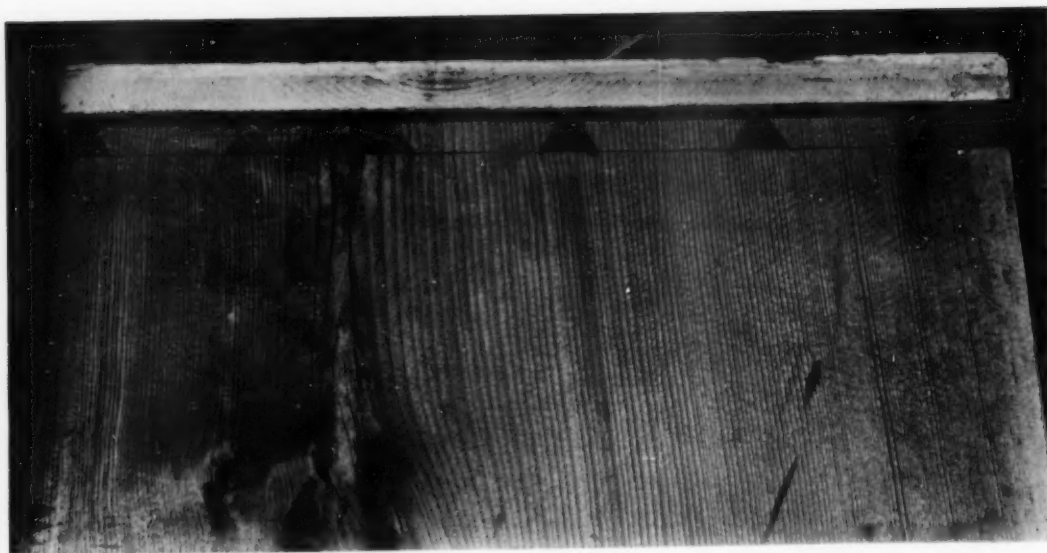


Fig. 3. *Air Pump Case: Detail of Drawer*

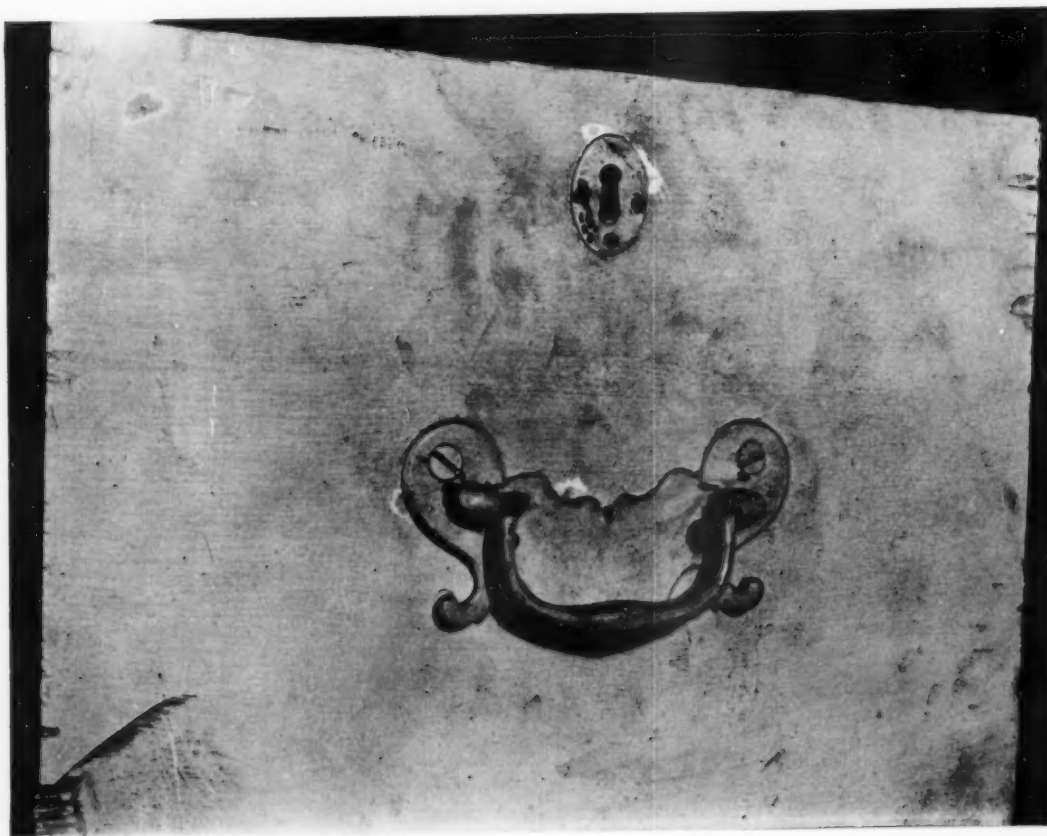


Fig 4. *Air Pump Case: Detail of Drawer*

House, which was located a short distance from the west wall of the main building and connected to it by an arcade. A stairway led from the arcade to the second floor. The office of the Secretary of the Province occupied the first floor.²⁶ During the winter, plans for moving and the final touches on the cabinet were held in abeyance.

With the coming of spring there was talk about "Painting the Press for the Air-Pump."²⁷ On April 7, 1740, "the Librarian, with the Assistance of some of the Directors Treasurer &c removed the Books, Air pump, Press & Shelves to the Upper Room of the Westermost Office of the State-House."²⁸ The treasurer's report at the annual meeting on May 5, 1740, shows that work still remained to be done. On April 13 five shillings sixpence had been "paid for removing the Case of the Air pump & for Sprigs," and six shillings fourpence was "paid Jos. Paschall for Sundries for ye Case of said pump."²⁹ And still the great cabinet now installed in the new library rooms was unpainted and unglazed and the Company stood in need of some plain furniture and new shelves. All of these were promptly taken care of. On May 12 a whole series of accounts were approved:

Joseph Watkins's Charging for a large Table; two Forms & a Stool, & for making other two Forms, making and fixing two Frames & 9 Boxes, & for 250 foot of Boards &c in all £5.9.³⁰

John Winter's Charging for painting, varnishing & gilding the Air-Pump Case £3.10.³¹

Christopher Marshal's, Charging for Glazing 15 Squares of London Glass.³²

Hugh Roberts's for Nails of several Sorts, & a Scutcheon 2/11.³³

The air-pump with its glasses and removable parts safely stowed away in the splendid gray and gilt cabinet, duly inscribed below the pediment: "THE GIFT OF THE HONOURABLE JOHN PENN, ESQ: MDCCXXXVIII," was ready for use. It was very soon put to use. Isaac Greenwood, the peripatetic lecturer on science, who had lost his professorship at Harvard because of his too frequent intoxication, arrived in Philadelphia. On May 28, 1740, a request was made to the Directors of the Library Company "by B. Franklin in Behalf of Isaac Greenwood Professor of the Mathematics & Natural Philosophy, that they will lend him their Air-pump, & allow him the Use of the Outer-Room adjoining to the Library, there to exhibit Mathematical and Philosophical Lectures & Experiments." The Directors, "willing to encourage so useful a Design," agreed to grant his request for one course of lectures.³⁴ Competing with the announcement³⁵ only the week before of the exhibition of a *Camel*

"brought with great Difficulty from the Desarts of *Arabia*," Professor Greenwood inserted the following advertisement in the *Pennsylvania Gazette*:

The Gentlemen who have subscribed to the Encouragement of a *Course of Philosophical Lectures and Experiments*, to be performed by Mr. Greenwood, are desired to meet in the *Chamber* adjoining to the *Library* at the *State-House*, on *Tuesday* next, about 9 a [*sic*] Clock in the Morning, when it is proposed the *Course* should begin, and be continued afterwards, at such Times as the Gentlemen then present shall see fit to determine: And such Gentlemen who are willing to attend a *Course* at other Times, in the same Place, are desired to leave their *Names* at the *Post Office* in *Philadelphia*, where the *Conditions* thereof may be seen, and *Subscriptions* taken in.³⁶

So, with the Palladian case housing the equipment looking down on the scientifically curious Philadelphians who attended Greenwood's course, the Library Company began its subsidiary career as the first scientific society in the Middle Colonies.³⁷

The case, which had been made by John Harrison for Penn's pump in 1739 and is still in the Library Company's possession, was worthy of the important object that it housed. Not only is the design of this press,³⁸ as it is called in the Minutes of the Library Company, both handsome and impressive, but it was, if not the first, then certainly one of the earliest, examples of Palladian Revival woodwork made in this country (Fig. 1). No earlier American specimen decorated with such erudite moldings and other ornaments of that British architectural style of the early eighteenth century has survived, and there is nothing to approach it in such ambitious contemporary work as the wainscoting of the parlor of Graeme Park at Horsham, Pennsylvania. Indeed, it was not until the 1750's, when William Buckland was decorating the Palladian room at Gunston Hall in Virginia, that anything comparable was produced. For this reason, therefore, the press for Penn's pump can be considered a unique forerunner of the academic phase of American eighteenth century woodcarving and as such deserves detailed consideration.

This extraordinary piece of furniture is a lofty architectural cupboard which derives from certain bookcases with glazed doors, generously decorated with leaf and other moldings, made in England in the third quarter of the seventeenth century.³⁹ Austere and almost attenuated in its appearance, the press resembles more a great doorcase than the contemporary British bookcases and cabinets which were composed with multiple doors in several sections, thus creating a markedly horizontal appearance. The Library Company's case is

more closely related to those wall niches in English paneled rooms that inspired the single-door "Beaufets," which, according to insurance company surveys of the 1750's and 1760's, graced a number of Philadelphia parlors, though few if any of these could have been so grandly proportioned.

Constructed of American white pine (*pinus strobus*), the case measures $130\frac{1}{2}$ inches in height; $71\frac{1}{4}$ in breadth at its widest point; and $20\frac{1}{4}$ in depth. Study of the paint layerings indicates that it was originally colored a deep gray (Munsell Neutral 7/0) in both prime and original coats. The base molding, or "skirting" as it was called in the eighteenth century, has always been black and the interior painted with red lead (Munsell 7.5R 4/10) over a dark cream prime coat.⁴⁰

The piece is composed very much like the wainscot of such Pennsylvania houses as Hope Lodge in Whitemarsh, built about 1723, and Graeme Park of 1721, which is thought to have been refitted with its present woodwork after 1737.⁴¹ The lowest stage, which measures $22\frac{1}{4}$ inches in height, corresponds to the dadoes with skirting and "surbase" (chair rail) used in those interiors. The center of this area, which like certain contemporary chimney breasts is composed of two horizontal boards, is flanked by a pair of plinths, behind which at either extremity there are neatly dovetailed drawers bearing what appear to be the original brass handles and escutcheons (Fig. 4). The former were applied before the surfaces of the drawers were painted, so that the space behind them is untouched. The shape of these brasses, which have retained their handwrought pins but not their original screws, is characteristic of the "chest lift" handles occasionally placed on the sides of eighteenth century double chests, especially in New England. Similar brasses appear, appropriately, on the drawer at the base of a corner cupboard made for the Jaffrey House in Portsmouth, N.H. in the period 1720-1740, which is now at the Museum of Fine Arts in Boston.⁴²

Above the base section rises the central stage, $81\frac{1}{2}$ inches in height, containing the door ($76 \times 32\frac{3}{8} \times 1\frac{1}{8}$ inches), which is held in place by a pair of contemporary butt hinges. These seem always to have been painted the same color as the surrounding woodwork and have modern screws replacing earlier nails or screws. The door contains a glazed section composed of the "15 Squares of London Glass," for which Christopher Marshall was paid on May 12, 1740. These panes, which measure $10\frac{1}{4} \times 8\frac{1}{2}$ inches and are therefore slightly larger than the common size of 10×8 inches,⁴³ are set in muntins attractively composed like the contemporary surbases of the so-called railing

form. Below the glazed area there is a fielded panel of wainscoting like those used in the woodwork at Graeme Park and Hope Lodge. The door has kept its original escutcheon of a form quite common in this period.

Very different however is the rich decoration of the frame of the door (Fig. 5), which consists of a bead and reel molding set beside a wider one of deep cut rosettes (called "flowers" in eighteenth-century Philadelphia) partly encased by sections of acanthus leaves (then known as "grasses"). These are separated by a tongue motif into which a single hole is punched. This could be one of the first appearances of a technique, borrowed from provincial English usage,⁴⁴ which was to be extensively employed in the Doric friezes of Philadelphia stair halls and passages of the period 1750 to 1775 and even more frequently in the punching of vernacular woodwork of the Federal style throughout the Delaware Valley.

The "flower and grass" molding is related to that of the upper torus of the base of the fluted Doric pilaster at each side of the door, where, however, the acanthus is limited to the angles and the form of the tongue is doubled (Fig. 6). This pattern, characteristic of the Palladian style in Europe, was to be used during a long period in Philadelphia, for it appears, horizontally halved, on the plinth at the base of the splat in a richly carved Chippendale-style chair of the period 1760-1775 in the Francis Garvan Collection at Yale University.⁴⁵ A similar molding is applied to the bases of the pilaster-like compositions which form the sides of the press for Penn's pump. The decoration of the lower torus, which alternates rosettes with a flowing ribbon, is close to the design of the innermost molding of an English gilt looking glass frame of ca. 1740 in the Museum of Art, Rhode Island School of Design in Providence (Fig. 7). This proves that John Harrison, the maker of the air pump press, was familiar with current forms of London decoration. He made no use, however, of the rococo leaves, scrolls and flowers that decorate the English looking glass frame and were later to distinguish in almost identical form the finest products of the Philadelphia school of woodcarving.

The capitals, like the bases of the pilasters, are ornamented with Palladian Revival carving. The astragal molding repeats that of the lower torus. The frieze of the capital, called "collarino" in England in the eighteenth century, is decorated with three flowers of a rose or daisy type like those which Batty Langley recommended for this position.⁴⁶ Above the frieze the ovolo is enriched by another "flower and grass" molding, below which there is gadroon or ruffle carving. This could be the first appearance in Philadelphia of this kind of

decoration destined to play a great role in the local furniture of the Chippendale style (ca. 1760-1780) and the late classical fashion (ca. 1820-1840). The abacus of the capital is left plain, but the cymatium molding displays a leaf decoration like one published in *The Builder's Repository* of Edward Hoppus (London, 1738, pl. LVII). It also resembles the "seven leaf grass," as Samuel Harding described the molding with which he crowned the capitals of the central "passage" at the State House of Pennsylvania."

Above the capitals in the third stage of the cupboard, which rises 27 inches in height, corresponding to a wainscot cornice or to an entablature in architecture, is found the most varied and elaborate ornament (Fig. 8). This begins with a bead and reel molding smaller in scale than the one in the frame of the door, which provides the lower frame of the second fascia between the capitals and at the sides of the press. Above this and separating the two fascias, which break out over the pilasters, there is a flat plain punched leaf molding corresponding to one in the broken pediment of the George II looking glass frame at Providence. Finally, this area of the press is terminated by a larger leaf molding of cyma form, set below the fillet and thus forming the lower frame of the frieze, the upper being composed of an egg and tongue molding with acanthus angles of conventional form like those illustrated by Batty Langley," but with the same punching found elsewhere on the press but not on the London looking glass.

In the frieze of the press is John Winter's gilt inscription on a black ground, commemorating the "Gift of the Honourable John Penn, Esq." and the date MDCCXXXVIII, when the air pump was presented to the Library Company. This panel is flanked by a pair of blocks corresponding to triglyphs, which contain the most unusual ornament of the entire piece.

To each are applied three acanthus husks of a sort popular in English woodwork of the Palladian Revival. Their rounded forms swell out toward the top, which is encircled by a rosette, while the tops of the leaves turn upward at the bottom in a sprightly fashion. These curious motifs give the impression of frilled cocoons or even more of fish hanging on a line. Thus, it is not surprising that the Philadelphia woodcarver Samuel Harding in his bill of January 29, 1753, for woodwork at the State House of Pennsylvania, described similar ornament as "fishes for the pillars of ditto door," for which he asked to be paid a shilling each." They alternate with rosettes in the friezes of the Doric engaged columns of this tower doorway or "frontispiece" and also in those of the central hall or "passage" of the State House, following a design recommended by both Langley and William Halfpenny."

The origin of this husk motif is probably to be traced to certain antique Roman candelabrum decorations in the form of acanthus sections capriciously composed. There is one such design in the entablature of the temple of Serapis in Rome of the early third century A.D., also known as the frontispiece of Nero,⁵¹ which was engraved by Etienne du Pérac in 1575, that has essentially the same outline as the popular Palladian Revival device, and a candelabrum base of acanthus form from the frieze of the Pantheon is also closely related.⁵² In 1561 the French architect Philibert Delorme published an acanthus husk emerging from a rosette form which he claimed to have drawn "d'un marbre antiquissime."⁵³ This perhaps even more than the others suggests the developed architectural ornament in question.

In Roman architecture of the seventeenth and eighteenth centuries these acanthus "fishes" occasionally take the place of the triad of glyphs in conventional triglyphs, as in the frames of niches on Carlo Maderno's façade of the church of Sta. Susanna, finished in 1603.⁵⁴ They are also to be seen in embryonic form in the façades of the Roman churches of SS. Domenico e Sisto⁵⁵ and SS. Martina e Luca,⁵⁶ as well as at the Quirinal and Doria palaces,⁵⁷ and in fully developed expression in the top floor window frames of the Via del Plebiscito façade of the latter.⁵⁸ They are prominently displayed on the dedication page of a book by Giovanni Pietro Bellori published in Rome in 1704.⁵⁹

Book decorations of this sort could have brought these fishlike husks to the attention of English architects. As a matter of fact, however, they were no strangers to that land, for they had been introduced in the seventeenth century by the first and greatest of the British followers of Palladio, Inigo Jones himself. Although this particular motif had not been used by his master, Jones must have discovered it in his Italian travels before 1615 and found it pleasing, for he employed it on a number of occasions. He incorporated it in the woodwork of the majestic chimney piece of the double cube room at Wilton (ca. 1651),⁶⁰ a design that was to be influential in the early eighteenth century, and he repeated it six times in the carving of the wooden screen of the Queen's chapel at Somerset House.⁶¹ It also occurs in drawings by Jones for mantels.⁶² His most conspicuous use of the motif was in the design of a façade for the proposed palace of Whitehall in London incorporating a "Caryatid order" with a frieze of husks alternating with rosettes.⁶³ The motif, apparently a personal mannerism of Inigo Jones, disappeared in the second half of the seventeenth century.

When Palladian woodwork again became fashionable under the aegis of the Earl of Burlington in the period 1720 to 1750, the husks were revived, along with every other aspect of the style of Jones, and were frequently applied to chimney pieces and wall niches. They appear, for example, in woodwork designed by such well-known architects as William Kent,⁶⁶ James Gibbs,⁶⁷ John Strahan,⁶⁸ Giacomo Leoni,⁶⁹ Henry Flitcroft,⁷⁰ William Smith of Warwick⁷¹ and others.

Gibbs published the motif in his influential pattern book, *Rules of Drawing the Several Parts of Architecture* (London, 1732), in two plates, one of which (LXXIX) was republished by Batty Langley in his *City and County Builder's and Workman's Treasury of Designs* (London, 1740, pl. LXXIX). The other plate (LI) shows a chimney breast with a "tabernacle" frame bearing two blocks, each of which is decorated with three "fish" husks. This design, redrawn for a looking glass frame by William Jones in his *Gentleman's or Builder's Companion* (London, 1739, pl. 46), could have served as a model for the Providence frame, which also contains "fish" husks.⁷² So popular was this motif with William Jones that in the same book he repeated it in three designs for chimney pieces, in one of which (pl. 4) the number of husks is reduced to two and this is the form that appears in the plaster frames of the wall niches at Russborough in Ireland.⁷³ One of the last statements of the motif is in a mantel design published by the architect Sir William Chambers in *A Treatise on Civil Architecture* (London, 1759, pl. opp. p. 77, fig. 3) on the eve of Robert Adam's stylistic revolution, which put an end to the use of this device as well as of so many other decorative formulas of the neo-Palladian architects.

Among the other English pattern books of the second quarter of the eighteenth century that illustrate the "fish" husks motif is the *Palladio Londinensis* of 1738 (pl. H), which found favor in this period in Virginia. That particular plate did not however prove influential, for this kind of husk ornament is not found in the surviving woodwork of that area or of colonial Maryland. In Philadelphia, on the other hand, the device did attain some measure of popularity. It was extensively used by Samuel Harding for the decoration of Doric capitals at the State House in the 1750's (Fig. 9), and a decade later it appeared in the carved wooden blocks of the chimney breast and above the niche in the east wall of the parlor of Mount Pleasant.⁷⁴

The case for Penn's pump, like the contemporary English looking glass frame in Providence, is topped by a broken pediment, or as Batty Langley said, an "open Pediment,"⁷⁵ measuring 15 inches at its highest point. Both are

decorated with egg and tongue moldings including leaves below the raking cornice. In the looking glass frame this member has only a modest running leaf pattern carved in the center of its surface. In the cornice of the pump case, on the other hand, there is a handsome band of flat carving incorporating leaf scrolls of alternating form which, like the egg and tongue molding below it, is carried at right angles back across the pedimental section. Although there is no direct precedent in the English pattern books for this design, it resembles the "grotesque" molding illustrated in the *Traité d'architecture* of Sébastien Le-Clerc (Paris, 1714, vol. 2, pl. 118), a French theorist popular in London, where his book was published in translation in 1724 and 1732.⁷⁴

Upon a plinth within the pedimental opening of the press there is a wooden urn set upon its own base (Fig. 10). The awkward look of this base in relation to the plinth of the case raises the question of whether this was the original decoration. A "busto" of Newton or Locke, who was later to become a favorite subject for filling the pedimental breaks in Philadelphia Chippendale-style case furniture, might have been a more appropriate subject. The plinth could also have been left unoccupied, as was frequently done, thus allowing the inner carving to be better seen. It has also been suggested that the urn was made later than the case and in England rather than in Philadelphia.

The latter possibility seems extremely unlikely, however, because the urn proves to be carved of tulip (*liriodendron tulipifera*), an American wood not known to have been used in England. Measuring 11½ inches (14⅝ with base), the urn is decorated with four human masks from which hang thin swags of drapery as well as a band of "pearls," all of plaster. This ornament, like the finial, oval "leaves" and base, is covered with a modern gold paint, but underneath can be seen traces of the original gilding. This is an important detail because when John Winter was paid for "painting, varnishing & gilding the Air-Pump Case" he received £ 3.10. For such a sum it is reasonable to suppose that he had used more gold than that applied to the letters of the frieze. It seems likely therefore that upon the plinth there was always some ornament with gold decoration, since there is no vestige of gilding on any other part of the case.

Whether, however, the present urn was made with the press or is a later replacement cannot be determined. The question of its stylistic "rightness" is especially difficult to answer because there are no other contemporary Philadelphia urns with which to compare it. In general, Palladian Revival urns and vases tended to be heavier in form, like those on the tower of the State House,

and to have low "lids" with short finials."⁵ The more elongated shape of the urn on the press, like those of the urns on the "tabernacles" of the hall of the State House, suggests a new kind of urn that appears in English decoration in the mid-eighteenth century and specifically in the work of Thomas Chippendale. Such an urn that decorates the pedimental break of "A Library Bookcase" (*Gentleman and Cabinet-maker's Director*, London, 1762, pl. XCII) is very similar to the urn now on the press, especially in the elongation of the finial.

The Palladian press for Penn's pump is one of the best documented pieces of furniture made in Philadelphia in the eighteenth century. We know its cost, its author, its date and the names of other craftsmen who were concerned with it, as well as those of the group of Philadelphians who commissioned it.

Some of these facts are of prime importance for the study of British-American woodwork of the period. The fact that the case was made by John Harrison proves that at least one Philadelphia carpenter of the time turned out fine furniture decorated apparently without the intervention of a woodcarver, for there is no reference to the latter in the record of payment. We know that Edmund Woolley, who along with Harrison was a founder of the Carpenters' Company and worked at the State House with him, also made furniture for that building, including bookcases and a table.⁶ But these have disappeared like the pieces Joseph Watkins provided for the Library Company and there is no evidence of how, if at all, they were ornamented.

The date of the press is of great significance because it proves beyond a doubt that Palladian Revival moldings and applied ornament were executed in Philadelphia as early as 1739. In this respect the case is comparable with the walnut secretary now at Williamsburg made by Edward Evans in Philadelphia in 1707,⁷ which employed a pulvinated frieze a quarter of a century before the motif appeared in the parlor at Graeme Park. The egg and tongue, leaf, bead and reel and other moldings, as well as the rosettes and husks of the press, precede by more than a decade the similar work at the State House of Pennsylvania. No comparable carving that is datable has survived from the intervening years.

The character of Harrison's ornament is also significant for a number of reasons. Several of the motifs, as has been shown, were to become characteristic of Philadelphia woodwork in the period after 1750. It is especially regrettable, therefore, that nothing is now known of the carpenter's life beyond his association with the State House and the Carpenters' Company. Because none of the motifs appear to have been taken directly from any English pattern

published before 1739, it is reasonable to suppose that John Harrison was born in England, where, like William Buckland and Thomas Affleck, he would have acquired his own patterns before emigrating to this country before 1724, when he helped found the Carpenters' Company. Was he the first to employ these Palladian Revival devices of Inigo Jones and William Kent in Philadelphia? That is a question which cannot now be answered and probably never will be. The handsomely proportioned case for Penn's pump does offer, however, abundant proof that Harrison practiced them well and in prophetic fashion. His stylish London decorations were well chosen and well carved in a full, incisive manner that anticipates the style of the cabinet makers of the decade before the Revolution, when Philadelphia, at least in the field of furniture making, had indeed become the "Athens of America," as the Directors of the Library Company had hoped it would in their address to Thomas Penn of 1733.

* Mr Wolf has contributed the history of this piece of furniture, Dr. Smith its stylistic analysis.

¹ MS Minute Book of The Library Company of Philadelphia (hereafter referred to as LCP Minutes), I, 28; Leonard W. Labaree and Whitfield J. Bell, Jr., (eds.), *The Papers of Benjamin Franklin*, New Haven, 1959-60, I, 321.

² Austin K. Gray, *Benjamin Franklin's Library*, New York, 1937, p. 12.

³ LCP Minutes, I, 26-28.

⁴ *Ibid.*, I, 53.

⁵ *Ibid.*, I, 71.

⁶ *Pennsylvania Gazette*, May 4, 1738.

⁷ LCP Minutes, I, 74.

⁸ A. Wolf, *A History of Science, Technology and Philosophy in the 16th & 17th Centuries*, London, 1950, pp. 99-109.

⁹ LCP Minutes, I, 30 and 35. On June 1, 1733, "Desaguliers' Phys: Mechan¹ Lectures" and "Hauksbee's Experiments" were ordered from London, and on Nov. 2 they were received. Both volumes are still in the Library.

¹⁰ I. Bernard Cohen, *Some Early Tools of American Science* (Cambridge, Mass., 1950), records only air-pumps at Harvard received after the fire of 1764. However, in view of Greenwood's familiarity with the machine (*vide infra*), it must be presumed that he had used one at Harvard before he arrived in Philadelphia in 1740.

¹¹ LCP Minutes, I, 75. The Mullen family were tavern keepers for half a century (Joseph Jackson, "Washington in Philadelphia," *Pennsylvania Magazine of History and Biography*, LVI [1932], 122).

¹² LCP Minutes, I, 76. William Plumsted (1708-1765), merchant, city official, assemblyman from Northampton County, register general, vestryman of Christ Church, trustee of College and Academy, grand master of Pennsylvania, was a Director of LCP in 1735-40. Thomas Hopkinson (1709-1751), lawyer, member of the Junto, member of the Governor's Council, first president of the American Philosophical Society, Judge of Vice-Admiralty, was a Director of LCP in 1731-33. James Hamilton (1710-1783), lawyer, assemblyman, mayor and lieutenant-governor, the son of "the Philadelphia lawyer" Andrew Hamilton, became a member of LCP in 1734 and served it in several ways, for example, as trustee of the property given by Thomas Penn.

¹³ William Parsons (1701-1757), a shoemaker by trade, who studied mathematics and became surveyor-general of the province, was librarian from 1734 to 1746.

¹⁴ Philip Syng (1703-1789), silversmith and active participant in most of the projects promoted by Franklin, was a Director of LCP in 1731-32 and 1734-55. Hugh Roberts (1706-1786), merchant and also a participant in many of Franklin's projects, was a Director of LCP in 1732-46 and 1753-54. At this time, Roberts was advertising "Canary Wine, sweet Oyl, and Lime-juice by the Gallon or lesser quantity," also salt, *Pennsylvania Gazette*, May 10, 1739. According to John Gloag, *A Short Dictionary of Furniture*, New York, n.d., p. 260, a "Frame" is, among other definitions, "the structural woodwork (or metalwork) of a piece of furniture or part of a piece of furniture."



Fig. 5. *Air Pump Case: Detail of Door*

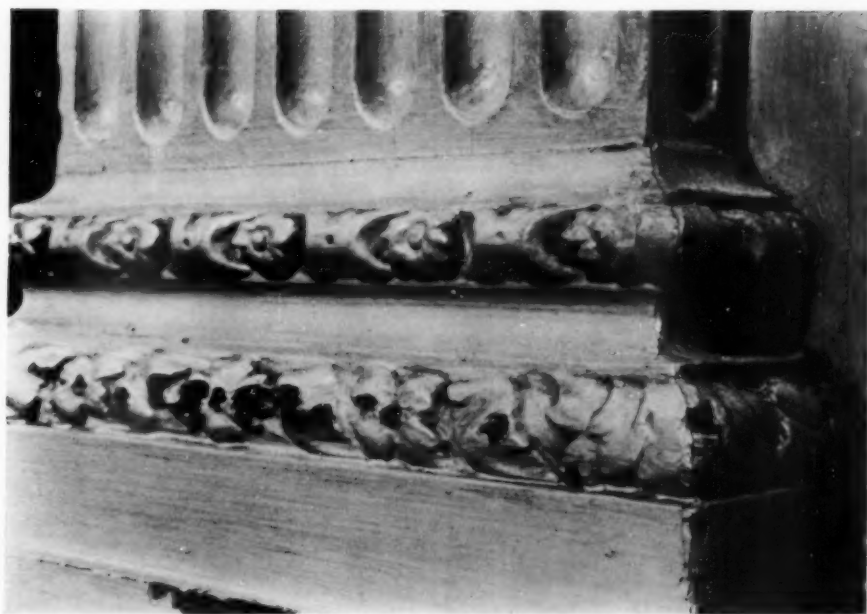


Fig. 6. *Air Pump Case: Detail of Pilaster*

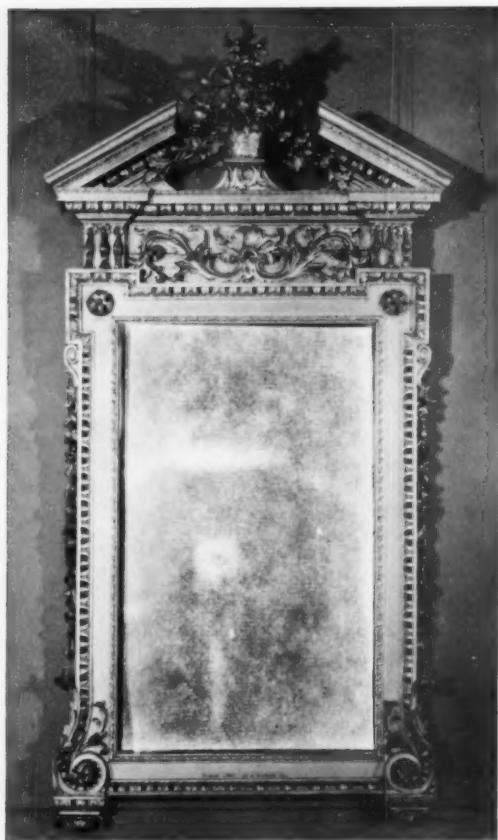


Fig. 7. *Looking Glass Frame* (English, ca. 1740)
 Providence, Museum of Art, Rhode Island of Design



Fig. 8. *Air Pump Case: Detail of Upper Section*

¹⁵ Edward M. Riley, "The Independence Hall Group," in *Historic Philadelphia*, Philadelphia, 1953, p. 13.

¹⁶ LCP Minutes, I, 83.

¹⁷ *Ibid.*, I, 86. It is significant that after 1742, when LCP received its first electrical equipment from London, Franklin was aided in his experiments by both Hopkinson and Syng, and that Syng invented a new kind of electrical machine by applying the principle of the lathe (I. Bernard Cohen, *Benjamin Franklin's Experiments*, Cambridge, Mass., 1941, pp. 55-62).

¹⁸ LCP Minutes, I, 93. Edmund Woolley, carpenter, was one of the founders of the Carpenters' Company of Philadelphia in 1727 (Charles E. Peterson, "Benjamin Loxley and Carpenters' Hall," *Journal of the Society of Architectural Historians*, XV, no. 4 (Dec. 1956), 26, and "Carpenters' Hall" in *Historic Philadelphia*, p. 97n). In 1732 along with Ebenezer Tomlinson, Woolley was serving as a chief carpenter in the construction of the State House of Pennsylvania. They were paid at the rate of 30 shillings "per square" for floors, outside windows, doors, roof and eaves, turret, balcony and stairs (*Pennsylvania Archives*, series VIII, III, 2245). In 1735 Woolley was paid for drawing an elevation of the State House (*Pennsylvania Magazine of History and Biography*, 30, 507; 34, 498; 43, 93). Five years later, in 1740, both Woolley and Tomlinson signed a petition "praying to be excused from doing any more of the Work of the State-house" (*Penna. Archives*, VIII, III, 2604). On October 24, 1752, Edmund Woolley certified to a bill by Hugh Roberts for sundry supplies to the State House and its bell (*Penna. Mag.*, 35, 354). On March 29, 1753, he is reported to have begun to raise the belfry of the tower in order to hang the bell (*ibid.*, 39, 464). For his work on the tower Edmund Woolley was paid a total of £ 371.4.6 in six instalments between October 22, 1756 and March 7, 1758 (*Penna. Archives*, VIII, VII, 6213; VIII, VII, 6216). Between 1750 and 1756 he made furniture and woodwork for the State House (see note 76). See also Riley, *op. cit.*, 12-16.

¹⁹ William Maugridge was called by Franklin "a joiner, a most exquisite mechanic, and a solid, sensible man" (Albert Henry Smyth [ed.], *The Writings of Benjamin Franklin*, New York, 1905, I, 300). He was a Director of LCP in 1732-33.

²⁰ LCP Minutes, I, 94.

²¹ *Ibid.*, I, 100; the accounts were submitted on May 5, 1740. On the credit side is shown "By Cash recd of 10 Directors to pay Potts (the bookbinder) and Harrison—20.—" According to the accounts submitted on May 4, 1741, Harrison had been paid £ 1.3.6 during the previous year for work not specified, and in August, 1740, an order was given to "pay Wm Maugridge £ 1.9.0 for Pine and Cedar Board, delivered John Harrison" (LCP Minutes, I, 104 and 108).

²² Peterson, *op. cit.*, p. 97n; Riley, *op. cit.*, p. 16n.

²³ LCP Minutes, I, 94.

²⁴ *Votes and Proceedings of the House of Representatives of the Province of Pennsylvania* (Philadelphia, 1754), III, 353.

²⁵ LCP Minutes, I, 95.

²⁶ Riley, *op. cit.*, p. 15.

²⁷ LCP Minutes, Mar. 10, 1740, I, 98.

²⁸ *Ibid.*, I, 99.

²⁹ *Ibid.*, I, 100. A "sprig" is "a small headless nail, used by glaziers in addition to putty, for fixing panes of glass to wooden frames" (Gloag, *op. cit.*, p. 446). Joseph Paschall (1699-1741), merchant, seems to have had no other connection with LCP, although other members of his family did.

³⁰ Watkins is mentioned in William Macpherson Hornor, Jr., *Blue Book of Philadelphia Furniture*, Philadelphia, 1935, p. 62. On Mar. 17, 1738, he gave LCP "a small black Walnut Box" to encase an Elizabethan heraldic manuscript (it is no longer in the Library), and on Feb. 9, 1747, he was asked to arbitrate a disagreement between LCP and John Haynes about a bill (LCP Minutes, I, 73 and 154). A "Form" is "a long, backless seat or bench" (Gloag, *op. cit.*, p. 260).

³¹ LCP Minutes, I, 101. "Done by John Winter, Painter, from London, at the Sign of the easy Chair in Chestnut-Street, Landskip and Coach-Painting, Coats of Arms, Signs, Shewboards, Gilding, Writing in Gold and common Colours and Ornaments of all Kinds very reasonable" (*Pennsylvania Gazette*, Mar. 12, 1739-40). He became the partner of the better-known Gustavus Hesselius (*ibid.*, Dec. 11, 1740).

³² Christopher Marshall (1709-1797), pharmacist and later Revolutionary patriot, did not become a member of LCP until its merger with the Union Library Company in 1769. The accounts submitted May 4, 1741, show he was paid £ 1.5.0 for the glazing.

³³ The "Scutcheon" was probably the key plate of the cabinet, cf. Gloag, *op. cit.*, p. 300.

³⁴ LCP Minutes, I, 102. Isaac Greenwood (1702-1745), mathematician, audited the lectures of Desaguliers in England, was appointed Hollis Professor of Mathematics at Harvard in 1727, and was dismissed for excessive drinking in 1738.

³⁵ *Pennsylvania Gazette*, May 29, 1740.

³⁶ *Ibid.*, June 5, 1740.

³⁷ Brook Hindle, *The Pursuit of Science in Revolutionary America 1735-1789*, Williamsburg, 1956, pp. 64-67 and 75-76. It is frequently forgotten that Franklin's first electrical experiments were performed in the rooms of LCP.

³⁸ An old word for cupboards of all types (Gloag, *op. cit.*, p. 374).

³⁹ For example, the oak bookcase with two glazed doors from Dyrham Park, ca. 1675, now at the Victoria and Albert Museum (Percy Macquoid and Ralph Edwards, *Dictionary of English Furniture*, London, 1924, p. 69, fig. 7), resembles a set of 12 made for Samuel Pepys about 1666, which are now in the Biblioteca Pepsiana at Magdalen College, Cambridge.

⁴⁰ The authors wish to express their gratitude to Miss Anne F. Clapp and Mr. Frederick B. Hanson of the National Park Service of the United States Department of the Interior for their microscopic cross-sectional analyses of the paint layering, and to Mr. Gordon Saltar of the Henry Francis Du Pont Winterthur Museum for his microscopic analysis of the wood used in the case. The exterior is now painted cream color. This is the sixth layer of paint. Below it are: (5) a dark tone; (4) cream; (3) light gray; (2) salmon (Munsell 7YR7/4); (1) deep gray. The present black paint is the fourth layer on the base molding. Below are: (3) cream; (2) black; (1) cream.

⁴¹ Hope Lodge, built by Edward Farmer and bought by Samuel Morris in 1746, has the earliest surviving pilasters and interior pedimented doorcases in the Philadelphia area. Graeme Park, erected as a brewery by Provincial Governor Sir William Keith, became the residence of Dr. Thomas Graeme, who acquired it in 1737 (Nancy J. Wosstroff, *Graeme Park, an Eighteenth Century Country Estate in Horsham, Penna*, 1958; MS. M.A. dissertation in the library of the University of Delaware). For the latter were installed the "tabernacle" frames of two chimney breasts, which along with the denticulated cornice and pulvinated frieze of the parlor are the earliest surviving examples of these academic details in Philadelphia woodwork. For illustrations see: Philip B. Wallace, *Colonial Houses; Philadelphia, Pre-Revolutionary Period*, New York, 1931, pls. 14-16, 22-30.

⁴² Wallace Nutting, *Furniture Treasury*, Framingham, Mass., 1928, vol. I, fig. 525.

⁴³ For a discussion of London window glass imported in this period see: Marcus Whiffen, *The Eighteenth-Century Houses of Williamsburg*, Williamsburg, 1960, p. 14.

⁴⁴ For an English example see the small secretary bookcase of oak from Leicester, ca. 1740, in the possession of Alfred Bullard, Inc. in Philadelphia.

⁴⁵ Catalogued as Yale 1930. 2501.

⁴⁶ *Ancient Masonry*, London, 1736, vol. 2, pls. LVII, LVIII, LXII, LXVII, etc.; Francis Price, *A Supplement to The British Carpenter containing Palladio's Orders of Architecture*, London, 1735, pl. N.

⁴⁷ Bill in the Isaac Norris Papers at the Historical Society of Pennsylvania (Independence National Historical Park photostat negative no. 1024).

⁴⁸ *Ancient Masonry*, vol. 2, pls. CXLVIII, CCCI.

⁴⁹ See note 47.

⁵⁰ B. Langley, *A Sure Guide to Builders*, London, 1729, pl. 39; *Ancient Masonry*, vol. 2, pl. LX; W. Halfpenny, *The Modern Builder's Assistant*, London, 1757, pl. IX.

⁵¹ William J. Anderson, *Architecture of Ancient Rome*, London, 1927, pl. XXVIII.

⁵² *Ibid.*, pl. XXXIV.

⁵³ *Architecture*, Paris, 1894, p. 212.

⁵⁴ Giulio Magni, *Il barocco a Roma; Chiese*, vol. I, Turin, 1911, pl. 18. The motif is also found in the brackets framing marble relief panels above the nave arches of the late sixteenth century church of the Gesù (*ibid.*, *Chiese*, vol. II, pl. 73), but these are thought to be additions of the nineteenth century.

⁵⁵ *Ibid.*, *Chiese*, vol. I, pl. 40. The church was built by Nicola Turriani.

⁵⁶ *Ibid.*, *Chiese*, vol. I, pl. 40. Designed by Pietro da Cortona, the façade was erected ca. 1640.

⁵⁷ The motif appears in a garden gate of the early seventeenth century at the Quirinal (*ibid.*, *Palazzi*, 1912, pl. 65) and atop pilasters behind engaged columns in the window frames of the first story of Gabriele Valvassori's façade of the Doria palace of 1731-1734 (*ibid.*, *Palazzi*, pl. 83).

⁵⁸ *Ibid.*, *Palazzi*, pl. 86. The husks occur in the frames of the windows of the top story of this façade, designed by Paolo Ameli, which dates from 1744.

⁵⁹ Engraved by Franciscus Aquila for *Columna Cochles M. Aurelio Antonino Augusto dicata*.

⁶⁰ Christopher Hussey, *English Country Houses open to the Public*, London, 1951, p. 105.

⁶¹ Destroyed in the eighteenth century, the scheme is reproduced in *Designs of Inigo Jones and Others*, London, 1737, pl. 60.



Fig. 9. SAMUEL HARDING, *Capital*
Philadelphia, State House

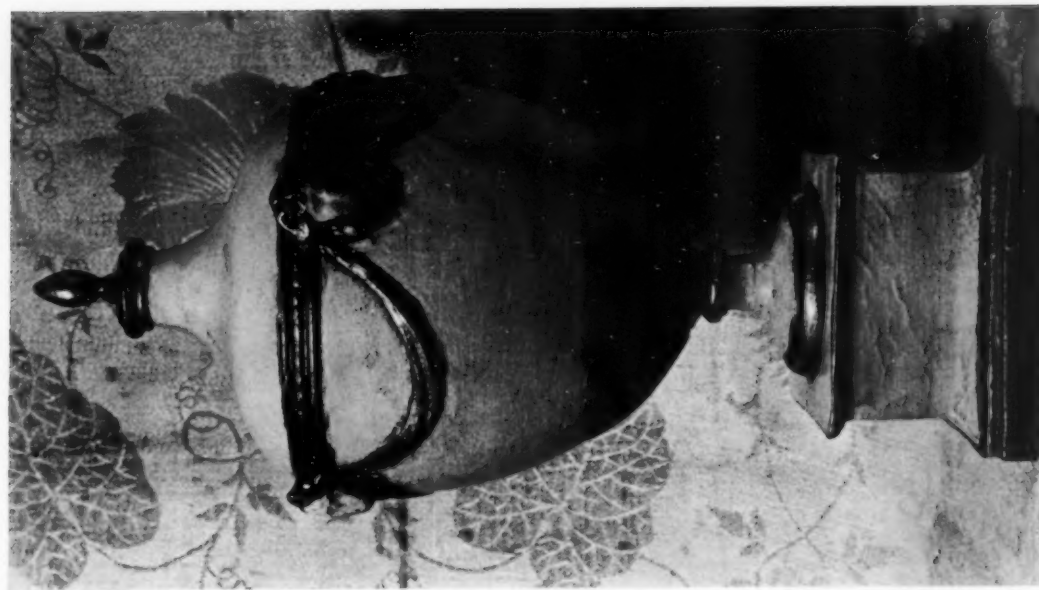


Fig. 10. *Urn*
The Library Company of Philadelphia

⁶² *Ibid.*, pls. 4 and 5; *The Designs of I. Jones*, London, 1770, pl. 62; *Some Designs of Mr. Jones and Mr. Kent*, London, 1744, pls. 5 and 12.

⁶³ *The Designs of I. Jones*, pl. 49.

⁶⁴ Chimney pieces at Chiswick, ca. 1725–1729, and Houghton, ca. 1722 (C. Hussey, *English Country Houses: Early Georgian*, 1715–1760, London, 1955, pp. 22, 79). See also *Designs of I. Jones*, pls. 63 and 65.

⁶⁵ Hall chimney piece at Ditchley, ca. 1720–1726 (Hussey, *Early Georgian*, p. 69).

⁶⁶ Chimney breast, Frampton Court, 1731–1733 (*ibid.*, p. 129).

⁶⁷ State bedroom chimney breast, Clandon Park, ca. 1717?–1733 (Hussey, *English Country Houses open to the Public*, p. 140).

⁶⁸ Two chimney breasts at Wentworth Woodhouse, ca. 1730 (Hussey, *Early Georgian*, pp. 152 and 153).

⁶⁹ Saloon chimney breast, Honington Hall, ca. 1745 (*ibid.*, p. 180).

⁷⁰ The device is occasionally found on other types of English furniture. An example is a pair of gold and white plinths now in the hall at Tryon Palace, New Bern, N.C. (Gregor Norman-Wilcox, "Tryon Palace," *Antiques*, LXXV, no. 4 [April, 1959], 367).

⁷¹ Built for the first Earl of Milltown by Richard Castle (Cassels) about 1750 (F. J. B. Watson, "Collections of Sir Alfred Beit, No. 2," *The Connoisseur*, vol. CXLV, no. 586 [June, 1960], fig. 10). In Portugal, where both Italian and English architectural influences were strong in the eighteenth century, "fish" husks are prominently displayed on the minor portals of polychrome marble at the church of the royal convent of Mafra, begun in 1717 on designs by J. F. Ludovice (1670–1752), a German architect trained in Rome. The motif can also be seen carved on the back of a caned gold and white chair associated with the work of the sculptor Joaquim Machado de Castro (1732–1822) at the Museu de Arte Antiga in Lisbon.

⁷² Built for John Macpherson in the early 1760's (Wallace, *op. cit.*, pl. 156).

⁷³ *The Builder's Jewel*, London, 1746, pls. 63 and 64.

⁷⁴ Entitled *A Treatise of Architecture*, it provided inspiration for Batty Langley, who republished the "grotesque" design in his plate CCCI of *Ancient Masonry*.

⁷⁵ For examples see J. Gibbs, *Book of Architecture*, London, 1728, pls. 123 and 140.

⁷⁶ In a bill for the period 1750–1756 in the Isaac Norris Papers at the Historical Society of Pennsylvania (Independence National Historical Park, negative photostat no. 1016), Woolley spoke of "making many drawers & cases for ye Same in ye Loan Office... To building ye Committee room together with the Book cases, tables the Entry & all other Wood Work as it now stands."

⁷⁷ John M. Graham II, "An Early Philadelphia Desk," *Antiques*, LXXVII, no. 1 (Jan. 1960), 100–101.

THE GENESIS OF A CARRACCI LANDSCAPE

By A. RICHARD TURNER

NAPLES possesses a fine early landscape by Annibale Carracci (Fig. 1). Painted about 1585, the picture is a portrayal of *The Vision of Saint Eustace*.¹ The saint has fallen on his knee in a lush, water-nurtured vale. The stillness of his wonderment is broken only by a tumbling stream, splashing among the cool rocks and protective shade of the surrounding forest. A miraculous vision is cradled in a moment of religious silence.

By 1585 Annibale had embarked upon a vocation as a landscape painter. He found the art of landscape in a moribund state, de-valued by formula-ridden engravings and practiced by impoverished Northerners. His task was to re-orient landscape painting towards nature, nature as it had been understood in Titian's Venice. The Mannerists had long regarded the natural scene as a loom upon which to weave the abstracted patterns of a decorative tapestry; for Annibale the depiction of nature became a study of the organic structure that underlies nature's capricious accidents. Like Poussin after him, he shunned both the biologist's rigorous empiricism and the naturalist's heady worship of nature. And like the Frenchman, he sought a universal order in the face of the land. *The Vision of Saint Eustace* marks an early stage in the search for this ideal structure.

One's eye finds quickly the central figure of the saint. He kneels, arms spread in rapt awe, and gazes across the gully at a motionless stag. The miraculous apparition of the crucified Christ glows amid the animal's antlers. All seems but a chance encounter in a remote and wild ravine. A valley broken by jagged escarpments gradually opens upon a distant spreading plain, its floor carved through time by a small stream. The entire left side of the picture is flanked by these knife-edged formations, rocks that offer meagre foothold to a few trees. The right side of the scene presents a less craggy aspect. The stag stands silently poised on a rounded outcrop, only, we may imagine, to disappear in the forest a moment later. This rocky setting frames the scene on three sides, and trees lean in at the top of the picture from both left and right, embracing the central color spot of the sky. Annibale has carefully plotted the surface composition of his picture, completing it by placing two silhouetted

trees in the middle distance. They seem at once to lock the two dimensional color pattern, and to slow the eye's progress into space. The eye is drawn inwards toward the sky through the tortuous funnel of space that is the ravine. This space is closed on either side by the sharp-edged rock formations, thin stage wings that withdraw in depth by parallel ranks. The length of the rough valley is traversed visually by a zig-zag course, moving from the dogs in the left foreground to the saint, the stag, the horse, the trees in middle distance, and finally on into distant space. Competent as a composition, the picture boldly foreshadows the later love of suggesting a continuation of the painted environment outside of the frame. Two rushing rivulets must converge a short distance below the picture's lower edge. Yet none of these pictorial devices determines the success of Annibale's conception. Rather this success rests in the poetic mood that is evoked, a pause in a valley of verdant freshness where for a brief moment the paths of Time and Eternity intersect. The world for an instant is hushed, and only the sound of falling water suggests that here, as in the Venice of three-quarters of a century earlier, "life itself is conceived as a sort of listening."

The forest world here explored by Annibale is akin to that conceived in Venice by such diverse masters as Lambert Sustris, Tintoretto and Paolo Fiammingo.² But by the mid-eighties, Annibale had probably not as yet traveled to *La Serenissima* to see its art at first hand.³ His own Bologna of the Passerottis, Fontanas and Tibaldis could have offered but scant inspiration to a budding landscapist. Niccolò dell'Abate was only a memory, his landscapes in the Palazzo Poggi a product of the aristocratic fantasy of an earlier generation. The direction of painting had shifted to a vigorous investigation of the human body in all its postures, and landscape painting for the moment was largely forgotten. Annibale turned once again to landscape, but was too much a man of his time to consult nature directly. Instead, the heritage of earlier art became the intermediary whereby he found a more direct rapport with the living world.

To a young painter Albrecht Dürer's great print of *The Vision of Saint Eustace* would have served as the starting point for any new interpretation of the venerable scene (Fig. 2).⁴ So it was with Annibale. Eustace, his hounds and horse, and the stag fill the foreground of Dürer's print. The tree-crowned slope cuts off any extensive vista of distant space. We are concerned intimately with the grouping of man and animals, and discover with delight Dürer's caprice of placing saint and stag among the trees behind the domestic animals. The

apparent unimportance of this principal scene stresses its character as a miracle which unfolds in most ordinary circumstances, all but unnoticed in the pulse of daily life. From the figure group one's eye passes in depth to a steep hill topped by a small village. The miracle transpires in a highly domesticated setting, a civilized realm where wood and town are a short footbridge apart.

Dürer was held in high esteem in Italy, even outside of that area included in Vasari's Renaissance.⁵ Annibale consulted Master Albrecht, but must have found his concept an old-fashioned fairy tale. Perhaps it lacked the convincing ring of a woodland miracle, such as one might imagine it in the nearby foothills of the Apennines. Unable to accept Dürer's basic vision of landscape, Annibale nonetheless felt obliged to do the German homage. The small dog which quizzically regards the saint in Annibale's painting is borrowed directly from the hound in the lower right corner of Dürer's print. His respects paid, Annibale looked elsewhere for a more fruitful model.

This model Annibale found in the sumptuous prints done after designs by the Brescian Girolamo Muziano.⁶ Muziano rose from provincial origins to become one of the leading entrepreneurs of art under Pope Clement VIII. He arrived in Rome at mid-century, probably after having learned the rudiments of art in Venice. In the Eternal City he was dubbed "il giovane de' paesi," and became a renowned specialist in landscape frescoes. From the SS. Apostoli to the gardens of the Cardinal of Ferrara he adorned Rome with large landscape frescoes, gay decorations that with time and chance are no more. Girolamo soon learned that art of this sort was not the most highly esteemed of genres, and so with painful diligence he tried to master the art of figure painting. His efforts were rewarded. He finished his life as a famous decorator in the court of Clement VIII. He died in 1592, quite a different artist from the youth who had arrived in Rome forty years earlier as a painter of landscapes.

But for a few engravings, Muziano's fame as a landscapist would rest on little other than some drawings and the literary sources. These engravings were executed after Muziano's designs by the Northerner Cornelis Cort.⁷ In 1567 Cort executed a large Muziano composition, *The Stigmatization of Saint Francis*.⁸ Such was the success of this undertaking that Muziano had Cort execute a series of six prints of penitent saints in forest landscapes.⁹ This series of engravings, done from 1573 to 1575, found a place in Annibale's print portfolio.

One of the prints in the series represents *The Vision of Saint Eustace* (Fig. 3).¹⁰ A glance reveals its affinities to Annibale's painting. Both scenes are cast in a

rocky gorge which opens upon a distant view, a gorge carved by a small stream and flanked by trees. And in each case saint and stag are separated by a sharp cut in the rock, the saint kneeling to the left, the stag statuesquely posed on a higher outcrop to the right. The feeling for space in each picture is similar, created by a central alley flanked by parallel wings that move back into space. Yet there are no specific correspondences between the two scenes. Annibale does not furtively steal, but openly embraces a kindred spirit. He has absorbed the basic form and mood of Muziano's print in his own creative process. A peculiarity of Annibale's composition is the ragged rim of rock that frames the left edge of the canvas. This rim both frames the picture and serves as a *repoussoir* device. It suggests with immediacy the rugged topography encountered in the picture. Again this happy solution finds precedent in art rather than nature. Another from Muziano's series of six prints is the *Saint Jerome in a Landscape* (Fig. 4).¹¹ The right side of the print is bounded dramatically by a sharp rock formation, carved by the same erosive forces that have left their mark on Annibale's landscape. By searching Annibale's landscape in greater detail, one discovers even more specific debts to Muziano. The two trees which form a central silhouette in the background of the painting are derived from the similar tree group in the background of the Saint Jerome print. Likewise the morphology of the trees is of a single stamp. In the painting the shattered tree trunk above the two dogs to the left must bear comparison with the stump in the lower left corner of the print. Annibale's source is clear enough, yet the important question remains, namely, why Annibale's borrowing is of more than usual interest.

The psychology of borrowing, especially from prints, remains one of the fascinating aspects of Mannerist art. From the spiritual yearnings that turned Pontormo towards Dürer to the wanton eclecticism of Bachiacca,¹² the place of prints in the evolution of early Mannerism is of great importance. While prints are often but a well from which the slothful draw sustenance, in the teens and twenties they opened new possibilities to painters in search of an artistic reorientation. The role of prints later in the century is less clear. Yet in certain instances prints doubtless helped artists to turn away from the fashions of their day. Annibale's landscape is a case in point.

Annibale had a problem. He possessed a feeling for the landscape about him but lacked pictorial examples that might help him to express this feeling in paint. We all have experienced landscape—it is a matter of light diffused by the atmosphere, of muted colors that change their hues with the passing clouds, of



Fig. 1. ANNIBALE CARRACCI, *The Vision of Saint Eustace*
Naples, Capodimonte

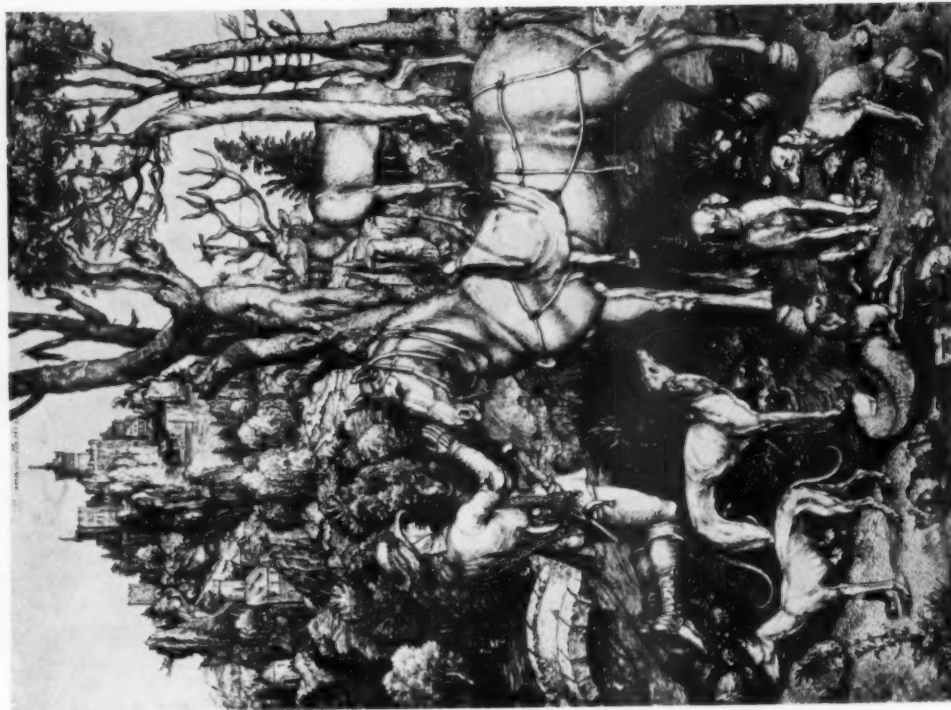


Fig. 2. ALBRECHT DÜRER, *The Vision of Saint Eustace*
Princeton University, The Art Museum

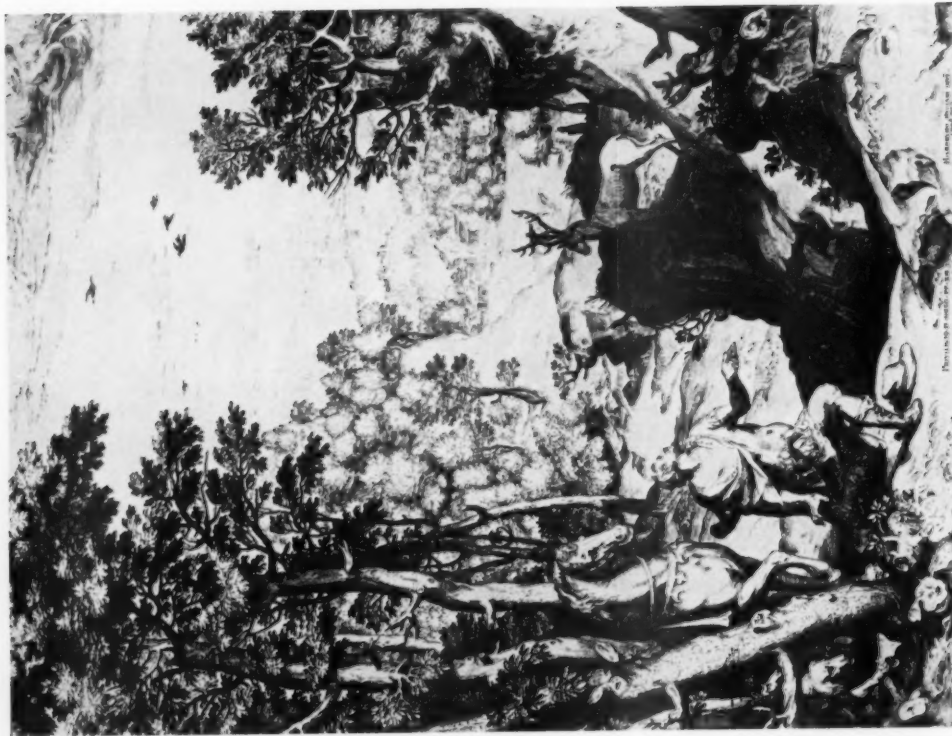


Fig. 3. GIROLAMO MUZIANO, *The Vision of Saint Eustace*
(engraving by Cornelis Cort)
London, The British Museum

a certain feeling in the air. But these are all fleeting impressions, more to be felt than intellectually comprehended. The essence of landscape is mutable and ineffable, as the late Turner and Claude Monet fully grasped. But for an artist of the sixteenth century, this momentary mixture of feelings and appearances could be transformed into a picture only by means of an intellectual structuring of space. The pressing question about 1580 was how to change this structure from a formula into something visually believable.

The old traditions were no longer alive. Niccolò dell'Abate had taken the Patinir high horizon with a view up a coastline and played one of the last elegant variations on the theme. Annibale doubtless knew the prints of Cock and Bruegel, but this topography of contrasting mountain and plain may not have accorded with his feelings for a Mediterranean landscape. He sought a model where boundaries would be stated and space clearly defined. Furthermore, his interpretation of nature was to stress at first a more intimate glimpse of nature than the panoramic landscapes of the Northerners could provide.

Annibale's requirements were met in Muziano's art. This art possessed a magical combination for Annibale: while firmly grounded in a believable vision of nature, Muziano's landscapes were at once emotionally evocative and intellectually structured. Only in Venice had this balance been preserved during the century. Framing of the lateral boundaries of the canvas, a measurable progression into space by means of parallel elements, a reconciliation of surface—depth composition—these were the essential qualities that attracted Annibale to Muziano's prints. They were the qualities that Annibale was to refine as he moved towards a synthesis in the Doria *Flight into Egypt*.¹³ So while in itself of passing interest, Annibale's debt to Muziano appears in retrospect as an important early choice in the search for a tangible order behind the veil of appearances. The search was to mean much in the century to come.

¹ Naples, Capodimonte. No. 364. Photograph by A. Villani & Figli, Bologna. Oil on canvas, 86.5 cm. × 113.5 cm. See B. Molajoli, *Notizie su Capodimonte*, Naples, 1958, p. 51; *Mostra dei Carracci*, a cura di G. Cavalli et al., Bologna, 1956, pp. 179–80. For the probable dating about 1585 or a little later and the reasons for the attribution to Annibale, see Cavalli and *Mostra dei Carracci—Disegni*, a cura di D. Mahon, Bologna, 1956, pp. 74–75.

² See R. Peltzer, "Niederländisch-venezianische Landschaftsmalerei," *Münchener Jahrbuch der bildenden Kunst*, N.F. I (1924), pp. 126–53. J. Raczyński, *Die flämische Landschaft vor Rubens*, Frankfurt-am-Main, 1937.

³ 1587–88 seems the most probable date for Annibale's Venetian trip. See D. Mahon, "Afterthoughts on the Carracci Exhibition II," *Gazette des Beaux-Arts*, XLIX (1957), 278. The possibility that the picture is as late as this trip cannot be ruled out.

⁴ Tietze 182.

⁵ For the popularity of such northern art in Bologna, even as against the art of central Italy, see E. Panofsky, *Meaning in the Visual Arts*, New York, 1957, p. 196, note 59.

⁶ On Muziano: Ugo da Como, *Girolamo Muziano*, Bergamo, 1930.

⁷ On Cort: J. Bierens de Haan, *L'Oeuvre gravé de Cornelis Cort*, The Hague, 1948.

⁸ *Ibid.*, p. 136, no. 128.

⁹ *Ibid.*, pp. 121-29, nos. 113-19.

¹⁰ *Ibid.*, pp. 124-25, no. 113.

¹¹ *Ibid.*, p. 127, no. 116.

¹² Bachiacca's debt to prints has been studied thoroughly in a recent thesis by H. Merritt, *Bachiacca Studies*. "The Uses of Imitation," Ph.D. dissertation typescript, Princeton University, 1958.

¹³ I will discuss Annibale's development as a landscape painter in a study in preparation on sixteenth century Italian landscape painting.



Fig. 4. GIROLAMO MUZIANO, *Saint Jerome in a Landscape* (engraving by Cornelis Cort)
London, The British Museum



ATTRIBUTED TO THE MASTER OF FLÉMALLE, *Virgin and the Infant Jesus*
Antwerp, Private Collection

A TONDO OF THE TIME OF THE VAN EYCKS

By LEO VAN PUYVELDE
Translation by RENÉ MULLER

THE small painting, *The Virgin and the Infant Jesus*, which we present here (on oak; Diam. 21 cm.) is one of the treasures of the school of the Flemish Primitives and its worth lies in its own artistic merit regardless of the attribution which could be given to it. It attracts us mainly by its spiritual quality, but also by the charm of the colors and the excellence of the execution.

Its principal quality lies in its spirituality. During our epoch of materialism and mechanism, an almost instinctive reaction forces the élite to veer toward values characterized by spiritual and intellectual emotion. This explains the present vogue for the refined art of the Far East, and more particularly for the art of the painters of the fifteenth century, so unjustifiably referred to as the Primitives. In their art we perceive a message which speaks of the emotion felt by the thinking and sensible man during his moments of contemplation and reflection, when he has to face the mystery of the universe and the relation of man to the infinite.

Another element of attraction possessed by this painting resides in its coloring and the care with which it was executed. If the artist was able to give a plastic figuration worthy of his transcendental vision and his sincere veneration, it is because he was a master of his art. He had not only enough imagination to give an expressive form to his composition, but he also had the gift of being able to find the coloring capable of communicating to us his state of mind, his contemplative mood, his respect for lofty thought and serene emotion. The natural color of flesh is heightened by a rosy transparency which renders it almost incorporeal. The deep blue of the dress emphasizes its materiality and serves as a foundation for the coloristic composition. The white veil ties in with the vermilion red of the background. The latter evokes the idea of abstraction, as do the golden rays. The gilded hue of the circular border acting as a frame contains and isolates this spiritual apparition.

As far as the time and the place where it was executed is concerned, we will say that the materials and the style clearly indicate that the panel belongs to

the first half of the fifteenth century and that it came from the Low Countries. First the materials. The colors are those used at that time in Flanders. They include the white of *céruse*, or carbonate of lead; the red of vermillion, or sulphate of lead; the brown is made of earth; and the azure-blue came from pulverized lapis-lazuli, free from the malachite found in this stone. Flemish painters of this period well knew that these minerals, mixed with egg, crystallize better than those coming from organic matter. Furthermore, their special technique helped them considerably to communicate to their works this combination of spirituality and veracity through which they conveyed their thoughts, their dreams and their emotions.

The excellent quality of the painting shows that the author must have been one of the best artists who surrounded the two Van Eycks. Who could he be? Surely neither Hubert nor Jan van Eyck. He had a different personality from these two artists. He did not paint as they did; he did not try to represent things in relation to the atmosphere through the use of a very shaded and subtle chromatism. In spite of the spiritual concept which he transmits, the painter of this tondo is one who believes deeply in his ideals and wants to express them with the maximum of objectivity in the form itself. We are led to the hypothesis that he was near the great emulator of the Van Eycks, the Master of Flémalle (Robert Campin from Tournai), if not very possibly this master himself. His plastic precision recalls the latter, particularly in the consistency of the flesh and in the hanging folds of the headdress. He has a conception of the form comparable to that represented in *The Virgin and Child* in Frankfort, one of the basic works of the Master of Flémalle. One notices there the same feeling for monumentality, an equal serene reserve, and also this distant look of the God-Child, who seems to foresee His future; the red background is close to the rose hue of the hanging behind the Virgin of Frankfort; there again one is aware of the identical care for the decorative effect.

This painting through certain details is also close to other works attributed to the Master of Flémalle: the light lines among the locks of wavy hair, as in *The Salting Virgin* in the National Gallery, London, the Angel of the *Annunciation of Mérode* in the Cloisters, New York and *The Virgin in Glory* from the museum of Aix-en-Provence.

There are several similar tondos which we have examined. This one is the best. The one in the Johnson Collection, Philadelphia, has the elegance and the rather affected distinction of Rogier van der Weyden; the one in the museum in Brussels is a copy of it. The example in the Walters Art Gallery, Baltimore,

lacks greatness. That in the Friedsam Collection, New York, is but a reversed copy. Those in the Museum of Dijon and the former Renders Collection, Bruges, are feeble copies.

I should also say that this tondo is not the work of one of the two known pupils of the Master of Flémalle: it does not bear the characteristics of Rogier van der Weyden, and it goes far beyond the paintings attributed with certainty to Jacques Daret.

SOME DRAWINGS BY CANUTI IDENTIFIED

By EBRIA FEINBLATT

AMONG the drawings reproduced in Charles Rogers' *Collection of Prints in Imitation of Drawings* (1778) is one accredited to Lodovico Carracci, *Jupiter Delivering Bacchus to Mercury*. It was at that time in the collection of Nathaniel Hillier.¹ The accompanying description of the imitated drawing stated, "This sketch was for a picture at Bologna, but not exactly followed in it; from which picture Mr. Hillier, the Gentleman in whose collection is the Design here imitated, has also a drawing by Domenico Maria Canuti."²

From this rather unclear, grammatically inverted statement we are to gather that Canuti made a drawing after a picture of this subject by Lodovico, the picture itself being in Bologna. The drawing reproduced was to be taken as the sketch by Lodovico for the picture, although the sketch was not exactly followed in it.

How the drawing came to bear Lodovico's name is at the moment unknown. A picture with the subject is not to be found among his *œuvre*, including the works listed by Malvasia, Oretti and Bodmer. However, a fresco with the subject by Canuti exists in Bologna. It was recently found in the Palazzo Marescotti,³ now Brazzetti, currently the seat of the PCI in that city. It is not included in either Crespi's or Oretti's life of Canuti, the only reference to it being in the latter's MS. *Le Pitture che si ammirano nelli Palagi e Case ...*, where it is summarily recorded, "Un medaglione in una volta di camera è del Canuti."⁴

From the fresco (Fig. 1) we can easily see the relationship with the Hillier drawing (Fig. 2)⁵, which we now know to be in the Museum of Fine Arts, Budapest, and to be actually by Canuti, not Lodovico. The description which stated that the sketch was not exactly followed in the picture fits the relationship between the upper drawing and the final fresco. The fresco, however, quite closely follows in its main motif the light sketch at the bottom, showing this arrangement to have been selected over the larger study and to have been repeated in at least two other drawings.

In the upper drawing Jupiter is depicted in the act of striding and, without a glance, handing the infant Bacchus to Mercury, over whom the chief god is



Fig. 1. DOMENICO MARIA CANUTI, *Jupiter Delivering Bacchus to Mercury*
Bologna, Palazzo Maresscotti, Ceiling Fresco



Fig. 2. *Preliminary Drawing
for Figure 1*
Budapest, Museum of Fine Arts



Fig. 3. *Preliminary Drawing
for Figure 1*
Budapest, Museum of Fine Arts



Fig. 4. *Preliminary Drawing
for Figure 1*
Paris, Louvre



Fig. 5. *Preliminary Drawing
for Figure 1*
Paris, Louvre



Fig. 6. *Jupiter Delivering
Bacchus to Mercury*
(copy of drawing by Canuti)
Cambridge, Michael Jaffé
Collection

elevated, while the three figures are grouped closely together. In the sketch below, this composition is altered. Jupiter is now shown in a stance familiar from that of Hercules in Canuti's fresco in the Palazzo Pepoli, his arms raised in the act of confiding the child to Mercury, now shown descending to receive it. At the extreme right, another light sketch repeats the position of Jupiter's stance. In the former study there is also an attempt to suggest the god's drapery which will, in the fresco, be supported by a youthful figure at a distance from him.

That this smaller study crystallized the final disposition of the work, and was repeated separately, is shown by two other drawings, one in the Museum of Fine Arts, Budapest (Fig. 3)⁶, the other in the Louvre (Fig. 4)⁷, both of which are even closer to the Marescotti fresco. Here we see perhaps the last preliminary drawings, at least of the three principals of the central motif, for, save for the increased distance between them in the fresco, their positions are definitive. The artist later altered the place of the eagle, supplanting its tentative position in the two drawings with a long train of drapery. In expanding somewhat the space between Jupiter and Mercury, the artist also relieved the awkwardness of the latter's initial position in the preliminary studies.

In the lower left of the first Budapest drawing is a very summary sketch, difficult to disentangle, but which may possibly relate to still another study in the Louvre (Fig. 5)⁸, there called *Jupiter confiant Bacchus à Minerve*. This is a different arrangement of the composition, with the seated Jupiter leaning down from his right to convey the child to Mercury who, in turn, leans perilously backwards to receive it. His position corresponds somewhat to the angel supporting Christ in a preliminary study for the apse of SS. Domenico e Sisto, Rome, but is more extreme. This all but physically impossible pose was abandoned by the artist, who at the same time retained the figure of Minerva at the right. We can also see above Jupiter tentative sketches of the flame and thunderbolt-holding female, and of the benevolent figure who may be Venus, since she is flanked by a swan. Both figures were added by the artist, since they do not appear in the story of the subject by Diodorus.⁹

Aside from variation in composition, the four drawings show variation in style. The Louvre study (Fig. 5), which should be the earliest on the basis of composition, is conceived more atmospherically, with effects of light and shade, as the figures are represented for the greater part in broad washes with a minimum of contours. The first Budapest drawing is the most forcefully executed in the powerful rendering of Jupiter, and the contouring by means of

heavy strokes and repetitive, rapid lines. As the most dynamic and superior drawing of the group, we can understand how it passed for centuries under the name of Lodovico Carracci, although such a vigorous graphic expression is not often found in the latter's work. The Louvre study represents the most interesting and integrated compositional motif of the four. The last two studies are relatively weaker in comparison with the two others, less dynamic in pose, the lines less energetic and spontaneous, the Mercury awkwardly placed. Figures 3 and 4 also pose a rather unusual problem in the matter of Canuti's drawings, for they are the only examples we have of two almost exact studies for one work. It is difficult to tell why he repeated this drawing so closely, the Louvre version being perhaps subsequent to the Budapest work on the basis of clearer definition of the two figures overhead and the stronger use of wash. Although we know of at least three preliminary studies for the ceiling of the Palazzo Pepoli, they are characteristic of his practice of always altering the composition, and we cannot tell why the so-long-forgotten Palazzo Marescotti fresco should have been the object of at least two, if not more, identical preliminary drawings. We say, "if not more" because the presence of a copy of the central motif without the auxiliary figures, in the possession of Michael Jaffé (Fig. 6)¹⁰, may point to the one-time existence of still another early study for this ceiling, one in which the surrounding details had not yet been delineated.

The Palazzo Marescotti fresco would appear from its composition and style to be a work of about the same time as Canuti's decorations for the library of S. Michele in Bosco, between 1677-1680, and hence late in his career (he died in 1684). The figures of Jupiter, Venus and Minerva all but repeat corresponding positions, with one in reverse, of the figures of Glory, Human Wisdom and assisting Angel in the S. Michele in Bosco ceiling fresco, *L'Intelligenza Divina sopra l'Umana*. Another parallel for the Minerva is that of the titular saint in another fresco for the library, *S. Michele chiede protezione per la Biblioteca*. The cloud formations, the abandonment here of ceiling depth and irradiation of light which marked Canuti's ceilings in the Palazzo Pepoli and Palazzo Fibbia, Bologna, and SS. Domenico e Sisto, Rome, coincide in both the decorations of S. Michele in Bosco and the Palazzo Marescotti. This latter fresco is unique among the artist's ceilings as being the only one we know without *quadratura*. The reason for this is at present not forthcoming. The flamboyant stucco frame which encloses the *medaglione* is later and may date from the very end of the seventeenth century, if not from the eighteenth.

Only three drawings have been known up to now for Canuti's work in the

library of S. Michele in Bosco. Two are for the *L'Intelligenza Divina sopra L'Umana*, one at Windsor Castle,¹¹ the other in the Albertina,¹² and a third, a study of a *Bearded Old Man*, in the collection of Janos Scholz, New York. To this scanty repertoire may now be added two more drawings. In the Museum of Besançon is a drawing (Fig. 9)¹³ which, although there called G. B. Tiepolo, and also attributed to either Annibale or Agostino Carracci, is surely a preliminary study by Canuti for the fresco, *I Quattro Temperamenti*, of the ceiling of the first room, or *ingresso*, of the library. It is a very free, liquid sketch, depicting the figures of the Four Humors as we find them in the fresco (Fig. 7). They are described in a leaflet published in 1681 on the occasion of the decoration of the library:

Il Collerico viene rappresentato da un Giovanetto spiritoso, bizzarro... Posa con d'uno de' piedi su l'Globo, e con l'altro sta sollevato. Tiene nella destra una fiaccola accesa, e con la sinistra tocca un orecchio al vicino, ch' è Il Sanguigno; il quale viene figurato da una vaga, e bella Giovanetta, coronata di Rosa...e che suona una Sistro. Il Flemmatico poco distante s'esprime con la figura d'una Donna pingue coronata di foglie di Platano...e che riposa in braccio al Malinconico, rappresentato per un Vecchio...grave d'aspetto...e tiene la destra alla bocca, quasi comandi il silenzio.¹⁴

There is a difference between the Besançon drawing and the ceiling fresco in the position of the legs and arms of the Phlegmatic and Melancholic Humors; the gesture of silence is not indicated, and the drapery enfolding the figures, together with the *putto* under it, are absent. Notable also is the reversal of the figure of the Sanguine Humor, while the *putto* with banner overhead also undergoes an altered position in the final work.

As a first, rapid, notative design, with truly light "Tiepolesque" wash, the Besançon sketch contrasts with the very finished Windsor drawing as well as with the variation in the Albertina. The position of the legs of the Phlegmatic Humor was studied again by Canuti, who arrived closer to the final disposition in a drawing (Fig. 8)¹⁵ which appears on the *verso* of the Scholz *Bearded Old Man* (Fig. 10).¹⁶ This latter study would appear to be for the Melancholic Humor except that it is strange to find the position of the head reversed, since in the early Besançon sketch the head already appears in the final position of the fresco. The type of head is similar to at least two others found in Canuti's work in S. Michele in Bosco, the earlier being that of Aristotle in the lunette over the entrance door of the *aula magna* of the library, and the later that of St. John in the catina of the church itself. The direction of the head of the

St. John, being the same as the drawing, would suggest that it should be the final realization of the study. However, reversals of position and direction between drawings and completed works are too common in Canuti to rule out a connection also with the head of the Aristotle, while the appearance on the *verso* of the drawing under discussion, of a part of the Phlegmatic Humor, would seem through proximity to align the *Bearded Old Man* to that of the Melancholic Humor.

The British Museum has a drawing (Fig. 11)¹⁷ by Canuti for one of his medallions on the stairs of the Palazzo Pepoli, *Taddeo Pepoli elected Prince in 1338* (Fig. 12). It contains the usual variations from the completed work which is characteristic of the artist, and which implied to the present writer that other intermediate studies might have been done but were either lost or unknown. She was then kindly apprized by John A. Gere of the existence of two *bozzetti* in the Treccani Collection, Milan, which are for the two medallions, although previously published as Maffei.¹⁸ The *bozzetti* are of considerable interest in showing still indeterminate stages in the artist's conception of the compositions. Compared to the drawing in the British Museum, the related *bozzetto* (Fig. 13) attains the final position of the principal figures but shows otherwise that it was a far-from-finished model for the fresco. The figures resting on the stairs at left, the building visible at right, are missing, while the structure in the left background of the *bozzetto*, echoing the lightly sketched tower in the British Museum study, was discarded. The *bozzetto* (Fig. 15) for the other oval, *Taddeo Pepoli receiving confirmation as Apostolic Vicar in 1340 from Benedict XII* (Fig. 14) is more developed in range of suggestions for the final work, and seems, judging from the reproduction, richer in brushwork. There are some differences in the hanging drapery; the foreground architecture has been altered; and figures have been added in the fresco. The running dog in this *bozzetto* has been transferred to the other oval and its position turned around.

The date of 1668 given to the Pepoli medallions in the most recent Bologna guide¹⁹ is obviously wrong on the basis of the material recently uncovered by Dott. a Adriana Arfelli in the unpublished writings of Malvasia,²⁰ in which the latter states that Canuti, "del 1665, Marzo, ebbe finito i freschi della Scala Pepoli." To this fact, Dott. a Arfelli adds that the two famous ovals were already referred to in the *Bologna Perlustrata*, 1666, of A. Masini. According to Zanotti,²¹ Canuti had a collaborator in the decoration of the Pepoli stairs, Giovan Gioseffo Santi (1644-1719), who entered the former's flourishing



Fig. 7. DOMENICO MARIA CANUTI, *The Four Temperaments*
Bologna, S. Michele in Bosco, Library Ceiling Fresco

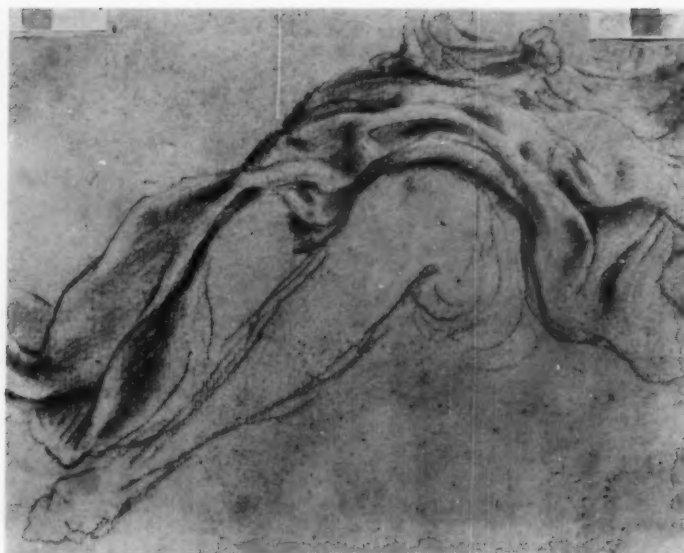


Fig. 8. DOMENICO MARIA CANUTI, *Study for the Phlegmatic Humor in the Four Temperaments*
New York, Janos Scholz Collection



Fig. 9. *Preliminary Drawing for Figure 7*
Musée de Besançon



Fig. 10. DOMENICO MARIA CANUTI, *Head of a Bearded Old Man* (study for the Melancholic Humor in the Four Temperaments)
New York, Janos Scholz Collection

school as a boy. As Santi was primarily a painter of *prospettiva* and *quadratura*, it is likely that he furnished the architecture in the scenes. Whether the collaboration began with the *bozzetti* is difficult to say, nor, not having seen the originals, is it possible to describe their color and quality. The quality, however, was pronounced by Nicodemi, when he believed them Maffei, to equal the chief paintings of that artist, "chi fanno pensare alle più raffinate modernità dei più celebri impressionisti francesi."²³

Three more studies can now be added to the two already known for Canuti's Palazzo Pepoli ceiling decoration. The first, No. 10915, Windsor Castle (Fig. 16),²⁴ bears out our experience of the frequent interchanging of positions or figures in the artist's drawings. Here the present composition accords rather with the drawing in the Graphische Sammlung, Munich, although it contains several marked divergences, which a comparison between all three studies, including the drawing formerly in the Certani Collection, Bologna, underlines. The Windsor study is considerably looser and sketchier than the drawing in Munich. Its rapid, flying outlines as well as its maze of hurried, rethought pen strokes, contrast with the less impetuous work of the latter drawing, but in its figure of the woman with column at lower left, and that of the flying female seen from the rear, it is closer to the finished conception.

Most interesting is the architectural surround into which the drawing has obviously been fitted.²⁴ The surround is of course not that of the fresco, and the question is whether this deep frame has any relation to the *quadraturisti* of Canuti's circle. As can be seen from the illustration, the lower section of the outline sketch of an animal remains visible upon the railing of the surround, indicating from its truncation that the drawing continued, but was apparently cut off to accommodate the attachment of the central subject. The surround is untypical of Canuti's chief *compagni*, Domenico Santi and Enrico Haffner. Both were strongly influenced in their decorative frames by the style of Agostino Mitelli, Santi even being called "la Scimia del Mitelli" for his close adherence. The rectangularity of the frame and its predominantly architectural character do not fit into the known manner of either of these two *quadraturisti*. In addition, the fitting together of the central *quadro* and the decorative surround was not the method in which these painters of ceiling frescoes worked, as can be seen from other preliminary drawings in which the two categories, or the ensemble, were conceived together on the part of the *quadraturista*. That is to say, in delineating the frame of the fresco, the *quadraturista* generally fixed, or indicated, the areas for the figural subjects, or *quadri*, as they were called.

The use here of spiral columns, as well as the general conception, does not spell Colonna-Mitelli or followers, and at the moment the frame still remains unidentified. Its publication here may be fruitful in remedying this lack.

Two studies for parts of the fresco other than the central subject have recently been found, one in the Nationalmuseum, Stockholm, the other belonging to John A. Gere, London. Both are studies for the seated giants, or *ignudi*, which appear in the corners of the elaborate *quadratura* surround. The one in Stockholm (Fig. 17),²⁵ is a black and red chalk drawing for the crouched *ignudo* in the lower left corner (Fig. 18). It is a forceful, concentrated conception of dynamic energy held in check, exemplifying the artist's celebrated command of *scorcio*, and can be best compared to his drawing of a *Faun* in the Bonola Codex, Warsaw Museum, which exhibits the same characteristics. The Gere study (Fig. 19)²⁶ is, in turn, not so faithfully followed in the giant with crossed legs in the upper right corner of the decoration (Fig. 20). The position of the legs is reversed in the fresco and the position of the left arm is altered. The drapery is also not indicated in the drawing. There is, however, on the basis of the overall similarity between the two figures, every good possibility that this is a preliminary work for the *ignudo*. Like the Stockholm work it is, in its spirited form and strong contrasts of light and shadow, aligned to the Bonola study. The head in profile at the lower left of the sheet, drawn in similar technique, shows such a striking similarity to that of Taddeo Pepoli in the oval of the stairs (Fig. 12) that it could readily be accepted as the study, were it not for the matter of the years which separate the work of the staircase from that of the ceiling.

The dating of the Pepoli vault as before the artist's trip to Rome in 1672, and possibly assignable to 1670, was suggested by this writer in an article published several years ago in this magazine. The basis for the belief was that as apparently the artist's most grandiose work in Bologna, before S. Michele in Bosco, it was the most likely to have been responsible for his summons to Rome to decorate the church of SS. Domenico e Sisto. Dott.a Arfelli's researches in the Malvasia manuscript reveal that Canuti went to Rome in April 1672, because he also hoped "d'ottenere il lavoro della Sala" del Contestabile Colonna, tanto più che [il Contestabile] sapeva essersi portato così bene in quella del Conte Odoardo Pepoli." A more precise date of execution has been discovered by Dott.a Arfelli in the manuscript diary of A. Fava, in which he writes that on May 10, 1669, a mass was celebrated in the dwelling of Odoardo Pepoli, "nella Sala che ora dipinge il Signor Domenico Maria Canuti."



Fig. 11. *Preliminary Drawing for Figure 12*
London, The British Museum



Fig. 12. DOMENICO MARIA CANUTI, *Taddeo Pepoli Elected Prince*, Bologna, Palazzo Pepoli, Fresco Over Stairs



Fig. 13. *Bozzetto for Figure 12*



Fig. 14. DOMENICO MARIA CANUTI, *Taddeo Pepoli Receiving Confirmation as Apostolic Vicar*
Bologna, Palazzo Pepoli, Fresco Over Stairs



Fig. 15. *Bozzetto for Figure 14*



Fig. 16. DOMENICO MARIA CANUTI, *Drawing for Ceiling Fresco, Palazzo Pepoli Windsor Castle*



Fig. 17. DOMENICO MARIA CANUTI, *Study for Ignudo, Palazzo Pepoli Ceiling Fresco*
Stockholm, Nationalmuseum



Fig. 18. DOMENICO MARIA CANUTI, *Detail of Ceiling Fresco*
Bologna, Palazzo Pepoli

The addition of the Palazzo Marescotti fresco to Canuti's decorations in Bologna still leaves undisputed, we believe, the above mentioned fact of the major importance of the Pepoli vault among his works in his native city. Its Cortonesque elements can now be easily explained in the light of evidence recently uncovered that Canuti was in Rome as early as 1651,²⁸ although it might have been enough for him to visit Cortona's frescoes in the Palazzo Pitti.

As the drawing in Windsor Castle, *Flying Angels and Cherubs*, for the extreme left group of the ceiling fresco of SS. Domenico e Sisto is either a copy or an offset, as Dr. Kurz pointed out,²⁹ the three drawings herewith described are apparently the only true studies so far known for Canuti's work in that church. They are all, however, for the decoration of the apse (Fig. 22). Two are in the Louvre, the other in the Albertina. All three are tentative variations as the artist sought to work out the relations of his figures in their ultimate grouping. The Albertina design (Fig. 23)³⁰ deals with the chief motif of the fresco, the *Ecstasy of S. Dominic*, but the interpretation of the saint's reaction still varies from the final form. Here, with arms folded inwardly as he himself leans backwards, he appears overwhelmed by the appearance of Christ, in contrast to his more open-armed exultation in the fresco. The Christ, more lightly adumbrated, closely approximates the fresco, although the angels about him become altered in transfer.

We may contrast this study with the drawing in the Louvre (Fig. 25)³¹ for the same group, which comes closer to the ultimate version. The saint approaches the definite attitude of exaltation, and the two figures behind him are shown, while those to his left are also nearing their decisive position. The study in the Louvre for the group of adoring nuns (Fig. 21)³² in the same fresco is divided into two zones, the lower strip largely repeating the heads of the drawing above. It is quite possible that another, or other, studies may have existed, since there are still some variations here from the final arrangement in the apse. It is interesting to see, then, that the central motif was first abstracted from the whole composition, as is apparent in the Albertina drawing, where there also is included a summary sketch of one or two of the nuns.

A drawing, *Two Flying Angels with drapery*, inscribed with the name of Canuti, is in the Courtauld Institute galleries.³³ An old ascription to the artist can very often be relied upon to point, if not to autography, then at least to imitation. In this case, the work is far removed from Canuti's style, especially in the curious multiplication of the outlines, which mark the hard and awk-

ward contours of these *putti* in contrast to his generally free flowing, loose and open, often floating line. There is little here to suggest an echo of the artist except a rather unusual resemblance between the angel at the upper right and the corresponding one at upper left in his painting, the *Death of S. Benedetto*, 1667, in the Pinacoteca, Bologna. Distinguishing between the various, myriad and ubiquitous *putti* in the repertoire of Bolognese painting is no easy task. Their supporting and flying positions are widely repetitive, not only among individual artists but also from one to another. If there is a relationship between the Courtauld drawing and Canuti's painting, it may revolve around a drawing by the latter, of which the former is but a copy or derivation.

Finally, it remains to be remarked that the drawing (Fig. 24)¹⁴ in the Graphische Sammlung, Munich, for the ceiling fresco of the Palazzo Zambecari, Bologna, long called Canuti, is really by Giuseppe Rolli,¹⁵ one of his pupils. The brothers Rolli, Antonio (1643-1696), *quadraturista*, and Giuseppe (1645-1723), *figurista*, are unquestionably the authors of that fresco which exhibits the same characteristics of style as their ceiling decorations in the selfsame Palazzo Marescotti, which are relatively unknown.

¹ The drawing is not recorded in the Hillier MS. catalogue in the British Museum, as I was kindly informed by John A. Gere. The fact is also noted in the Fitzwilliam Museum catalogue, C. C. van Hasselt, *Exhibition of 17th Century Italian Drawings* (June 18-August 16, 1959), p. 6. From Hillier the drawing passed into the hands of Sir Joshua Reynolds and was subsequently acquired by A. C. de Poggi (Lugt 617) who, in 1810, sold a collection of his drawings to Prince N. Esterhazy of Vienna, from whom it apparently came into the possession of the Museum of Fine Arts, Budapest.

² Rogers, *op. cit.*, II, 27.

³ This palace is not listed in G. Zucchini, *Edifici di Bologna*, 1931. The reference to it in the Ricci-Zucchini Guide of 1950 is very succinct. The most recent book on *Palazzi Bolognesi*, 1957, by Umberto Beseghi, says nothing.

⁴ Bologna, Bibl. Com. dell'Archiginnasio, MS. B. 104, p. 44.

⁵ Pen and bistre wash, 314 × 218 mm. No. 1815. I wish to thank Dr. Ivan Fenyo for kindly furnishing photographs of the two Canuti drawings in Budapest. They were already attributed to Canuti by Bodmer but apparently went long unnoticed until the reference in Pigler, *Barockthemen*, 1956, II, 42.

⁶ Pen and bistre wash, 359 × 276 mm. No. 1807. Ex-collections: A. Poggi; N. Esterhazy.

⁷ Inv. 13.972. Pen and brown wash, 0.392 × 0.279.

⁸ Pen and brown ink and wash, 0.261 × 0.196. Inv. 7098.

⁹ Canuti illustrated the account of Jupiter's handing over the newly delivered Bacchus to the care of Mercury, "Tum foetum Iuppiter sublatum Mercurio tradidit..." as it appears in Diodori Siculi, *Bibliothecæ Historicae*. The story relates Semele's premature delivery of Jupiter's child as a result of the god's appearing before her with thunder and lightning, and her death by the lightning.

¹⁰ Pen and brown ink and wash, over some black chalk, 147/16 × 101/8 in. It is most likely an 18th century copy.

¹¹ O. Kurz, *Bolognese Drawings at Windsor Castle*, 1955, fig. 13, Cat. No. 58.

¹² Stix-Spitzmuller, *Katalog*, VI, 1941, No. 208.

¹³ Pen and brown ink and wash, 0.252 × 0.198. Ex-collection: Gigoux. Inv. 1670. I wish to thank Mlle Cornillot for furnishing the photograph.

¹⁴ *Della Pittura della Libreria... di S. Michel' in Bosco...*, Bologna... 1681, p. 3.

¹⁵ Red chalk, buff colored paper, 208 × 165 mm.

¹⁶ Red chalk, buff colored paper, 208 × 165 mm. Ex-collections: Piancastelli; Brandegec.



Fig. 19. DOMENICO MARIA CANUTI, *Study for Ignudo, Palazzo Pepoli Ceiling Fresco*
London, John A. Gere Collection



Fig. 20. DOMENICO MARIA CANUTI, *Detail of Ceiling Fresco*
Bologna, Palazzo Pepoli



Fig. 21. *Preliminary Drawing for Figure 22*
Paris, Louvre



Fig. 22. DOMENICO MARIA CANUTI, *Ecstasy of Saint Dominic*
Rome, SS. Domenico e Sisto, Apse Fresco



Fig. 23. *Preliminary Drawing for Figure 22*
Vienna, Albertina



Fig. 24. GIUSEPPE ROLLI, *Preliminary Drawing, Ceiling
Fresco, Palazzo
Zambeccari, Bologna*
Munich, Graphische Sammlung



Fig. 25. *Preliminary Drawing for Figure 22*
Paris, Louvre

- ¹⁷ Brown and pink wash over red chalk, 196 × 297 mm. Provenance unknown. Inv. no. 1950-6-23-3.
- ¹⁸ G. Nicodemi, "Dipinti inediti di Francesco Maffei," *Dedalo*, March 1930, pp. 650-51. In the Maffei exhibition catalogue by N. Ivanoff (Venice, June-October 1956), they were referred to as "...opera di un correggesco emiliano, autore del soffitto sull scalone del Palazzo Pepoli a Bologna," p. 87. As the present location of the Treccani *bozzetti* is unknown, and photographs are unavailable, the illustrations have been made from Nicodemi's article.
- ¹⁹ *Nuovissima guida ai monumenti di Bologna (Estratto dal Bologna, una città, di Renzo Renzi)*, 1960, p. 59.
- ²⁰ C. C. Malvasia, *Appunti inediti per le vite dei pittori D. M. Canuti, ecc.,...* a cura di Adriana Arfelli. I am extremely grateful and indebted to Dott.a Arfelli for her kind generosity in furnishing this data, as well as that pertaining to the Pepoli ceiling, in advance of the publication of her book.
- ²¹ Gianpietro Zanotti, *Storia dell'Accademia Clementina...* 1739, I, 210.
- ²² *Op. cit.*, p. 651.
- ²³ Pen and brown wash, 13 7/8 × 10 3/8 in. Mounted in a book of drawings of decorative and architectural subjects, known as "Volume 192(A/19)." Ex-collection: Cardinal Albani. Miss A. Scott-Elliott of the Royal Library, Windsor Castle, kindly supplied this information about the drawing as well as for the one that follows.
- ²⁴ This drawing consists of four pieces of paper, the central subject, the two narrow rectangular strips on either side, and the section below of the main architectural surround. The two strips are drawn in lighter ink. Miss Scott-Elliott suggests that the preliminary work may have been drawn in red chalk.
- ²⁵ Black and red chalk, slightly heightened with white chalk, on gray paper, 367 × 296 mm. Inv. no. 1106. Ex-collection: Tessin. I wish to thank Dr. Gunnar Jungmarker for this data.
- ²⁶ Red chalk, 396 × 296 mm. Ex-collections: 18th century Italian; Earl of Gainsborough.
- ²⁷ Crespi's reference to Canuti's work for the *Contestabile* was for "tutta la galleria" (*Vite...*, 1769, pp. 115-116). An error was made in the original transcription of Canuti's letter of December 17, 1672 to Count Odoardo Pepoli (*Art Quarterly*, Spring, 1952, p. 47), where the phrase, "due Antichamente" should have been read as "due Anticamere." (Both Dr. U. Middeldorf and Dr. C. Pedretti noted this independently.) Thus, according to his letter, Canuti completed at least one of the rooms which had been commissioned. As yet nothing by him has been found in the Palazzo Colonna, and an explanation that his work there may soon after have been supplanted by another artist does not seem wholly improbable.
- ²⁸ Dott.a Luciana Zurzulo, in a doctoral dissertation, cites a letter written by Taddeo Pepoli from Rome, December 18, 1651, in which he refers to Canuti in regard to sending him possibly to check on the progress of another artist working in the city. The letter bears no address but has been taken for granted as directed to Count Odoardo Pepoli. It is in the Pepoli archives, "Lettere dell'anno 1651," Archivio di Stato, Bologna.
- ²⁹ *Op. cit.*, p. 86, No. 52.
- ³⁰ Pen and bistre wash, 217 × 172. Ex-collection: Prince de Ligne. Albertina Sc. B. 533. Inv. no. 2472. Dr. O. Benesch courteously gave permission to publish this drawing.
- ³¹ Pen and wash, heightened with white, 0.175 × 0.200. Inv. no. 7097.
- ³² Pen and bistre wash, 0.194 × 0.306. Inv. no. 7095.
- ³³ Pen and dark brown ink, heightened with white and red, and some black chalk, on blue paper, 9 1/2 × 15 3/8 in. Ex-collection: Sir Robert Witt. I wish to thank Mr. P. O. Troutman for this data.
- ³⁴ Pen and ink, 26 × 36.3 cm. Dr. B. Degenhart kindly furnished the photograph.
- ³⁵ Oretti, in his MS. B. 104, contradicts himself on the authorship of this ceiling medallion, giving it to the Rolli (p. 44), and to Canuti (p. 97).

ARCHIVES OF AMERICAN ART

REPORT OF ACQUISITIONS APRIL—JUNE, 1961

BRIMMER, MARTIN, ?-1895. Group of letters from Martin Brimmer, Trustee of the Boston Museum of Fine Arts from its founding until his death, to Sarah Wyman Whitman (Mrs. Henry Whitman), 1842-1904, a Boston painter. They reflect the leisurely world of the Bostonian at the end of the nineteenth century. In addition to penetrating comments on the books he read, the galleries and museums he visited abroad and critical analyses of works which impressed him, Brimmer writes penetratingly of his contemporaries as human beings. The thirty-six letters, written from 1880-1895, reflect the opinions of a man of many interests but one who never lost sight of his first love, the furtherance of the arts and their appreciation. There are a number of references to American artists. For instance, on October 26, 1882, writing from Venice, Brimmer had the following comments to make on John Singer Sargent:

Young Sargent has been staying with them [Daniel Curtis and his son] & is an attractive man. The only picture of his I have seen is a portrait of Thornton Lothrop, in which I thought the head a masterly piece of painting. He had besides some half-finished pictures of Venice. They are very clever, but a good deal inspired by the desire of finding what no one else has sought here—unpicturesque subjects, absence of color, absence of sunlight. It seems hardly worth while to travel so far for these. But he has some qualities to an unusual degree—a sense of values & faculty for making his personages move. But it would be unfair to form an opinion of him from what I saw—& when one turns from Bellini & Tintoret to an artist of his school, one feels painfully the lack of purpose which is more justly to be charged to the painter's environment than to the painter himself.

And from Rome, March 21, 1882:

And so you think to make my mouth water with your Winslow Homer exhibitions and others! Not a bit of it. I assure you that there are some nice things by Raphael scattered about here in which I find compensation—& then Michael Angelo—but I won't joke about Michael Angelo. The Sibyls & the Prophets of the Sistine have given me a good moral shaking, & and have set my magnetic needle free from all the variations to which it has been subject for the last dozen years, & have cleared my eyes & let them see truth and greatness again. And, on reflection, I will not speak lightly of Raphael either, after feasting my eyes on the pure art of the School of Athens & the Disputa.

HAWTHORNE, CHARLES WEBSTER, 1872-1930. From his son Joseph has come a significant collection of papers pertaining to Charles Hawthorne, founder of the Cape

Cod School of Art in Provincetown. The gift includes records of exhibitions in which Hawthorne was represented, correspondence and an outstanding group of photographs. Pictured in the latter are Hawthorne, the student body of the Cape Cod School and two scenes from 1908 of dinners tendered to Harry Vincent and F. K. Rehn by Samuel T. Shaw at the Salmagundi Club. This most recent gift of Hawthorne material is complemented by correspondence and photographs already in the Macbeth, Forbes Watson and Elizabeth McCausland collections in the Archives.

LUKS, GEORGE, 1867-1933. Walter H. Vanderburgh, younger contemporary and colleague of George Luks in the mid-twenties, has furnished the Archives with reminiscences of the artist's colorful life at that period. The first of these deals in detail with the origin of the well-known *Three Top Sergeants*. Mr. Vanderburgh recounts the gathering of four old friends in Luks' studio and describes step by step how the painting came into being one night when Luks worked from three o'clock to ten o'clock the next morning, using his cronies as models. That same morning the painting was purchased by The Detroit Institute of Arts' representative and shipped at once to Detroit. Other memories of Luks concern *The Wrestlers*, *Jenny*, and Luks' career at the Art Students League. In these extensive reminiscences Vanderburgh has brought to life again the figures of a fascinating world of artists, models, dealers and collectors as vividly as Luks did with his brush.

ST. LOUIS, MISSOURI. For the past four years the Archives have had splendid cooperation in keeping abreast of developments in the field of art in St. Louis. George McCue of the *St. Louis Post-Dispatch* has supplied us regularly with tear-sheets of his Sunday art column and has sent us as well other articles pertinent to the art life of the St. Louis area. These include reviews of exhibitions as well as material relating to city clearance and subjects of general aesthetic consideration. It was in connection with his activities concerning various proposals for river-front development that McCue was awarded second prize for newspaper writers in the annual Journalism Award competition of the American Institute of Architects, his third successive award in the competition. Charles E. Norton, Executive Secretary of the St. Louis Artists Guild, has been equally faithful in sending us a record of current exhibitions of Guild members. The material includes acceptance lists, catalogues of shows and biographies of the artists represented.

WATSON, FORBES, 1880-1960. The collected papers of Forbes Watson, writer and art critic, make an impressive addition to the holdings of the Archives. Watson's career was varied and his interests wide, starting with undergraduate publications in *The Harvard Advocate* in 1900. He was art critic for *The New York Post* at the time of the "Armory Show" and held that position until 1917. During these years he was particularly interested in the activities of the Art Students League and the Whitney Studio Club, an interest which he kept throughout his life. The papers are composed of approximately eight thousand items, including correspondence with artists, manuscripts of lectures and

articles, government publications, clippings, exhibition catalogues and reproductions of works of art. The major part of the material is concerned with the period 1933-1945 when Watson was *inter alia* Technical Director of the Public Works of Art Project, Special Advisor to the Section of Painting and Sculpture of the Treasury Department, War Finance Division, Editor of *The Arts* and Associate Editor of *The Magazine of Art*.

ANNOUNCEMENT OF GRADUATE THESES IN PROCESS

James M. Dennis (previously working on George Grey Barnard), *Karl Theodore Bitter*. University of Wisconsin.

Lynn Fullington, *The Artist's Struggle with Tradition: An Investigation of the Significance of the Traditional Elements in the Work of Living Contemporary Indian Artists*. Arizona State University.

Katherine Kilgore, *Man as Related to Landscape*. Arizona State University.

Minette Martin, *The Authentication of a Painting*. Arizona State University.

Note: The Archives of American Art welcomes notices of graduate theses in process in the field of American Art. Such notices will henceforth be published regularly in this section of *The Art Quarterly*.

Miriam L. Lesley
Archivist

EDITORS' NOTE

One of the questions in which the Archives of American Art is most interested is the simple but baffling question, What is Where? This is a very large country. The works of art which a student needs to locate may be scattered in a thousand places over an area of three million square miles. In the absence of published scholarly catalogues of American museums, historical societies and other institutions which possess works of art, the burden of search is upon the student and it is often a heavy burden.

The following checklist of the work of one nineteenth century artist is therefore, we believe, a useful contribution toward the solution of a vast problem.

PAINTINGS BY GEORGE FULLER IN AMERICAN MUSEUMS AND PUBLIC COLLECTIONS

By WILLIAM I. HOMER and DAVID M. ROBB, JR.

DURING the 1870's and 1880's, George Fuller (1822-1884) was considered by many responsible critics as the greatest artist of his generation. His reputation has certainly declined since that time; but, as witnessed by his presence in almost every history of American art, he remains a figure of some importance, both as a painter and as a representative of Bostonian taste at the end of the nineteenth century. The checklist of Fuller's paintings in American museums and public collections which follows, was compiled as part of an effort to re-assess objectively the artist's position in the history of art. Very little attention has been devoted to Fuller in recent years owing, in large degree, to the negative attitude toward Victorian art that prevailed between the two World Wars. Today, however, the good, as well as the bad, side of Victorianism is increasingly being brought to light and we hope that the present checklist will serve this same end.



Fig. 1. GEORGE FULLER, *The Plains Between "The Bars" and South Deerfield*
Andover, Addison Gallery of American Art



Fig. 2. GEORGE FULLER, *Negro Funeral, Alabama*
Boston, The Museum of Fine Arts



Fig. 3. GEORGE FULLER, *Self-Portrait*
The Detroit Institute of Arts

The publication of this Fuller material here is intended to bring up to date parts of the earlier catalogues devoted to his work, the most recent of which was of the *Centennial Exhibition of the Works of George Fuller* held at the Metropolitan Museum of Art in 1923. In addition, we have been able to determine the present location of many of the paintings listed in the first, but fragmentary, *œuvre* catalogue which was included in *George Fuller, His Life and Works*, edited by Josiah B. Millet. And in the process of compiling the present checklist, a number of previously unknown and/or unpublished paintings were brought to light, some of which are reproduced here for the first time.

The appearance of Fuller's paintings in one of the three chief publications devoted to his work has been noted in parentheses following some entries. Wherever possible, the existence of illustrations in these sources has also been pointed out. Following many of our listings, an approximate date has been included in brackets; in almost every case these dates were suggested by Fuller's family immediately after his death and correspond closely to dates that appear in an unpublished list of works compiled by the artist himself.

The following abbreviations have been used: *Mem. Exh. Cat.*—The Museum of Fine Arts, Boston, *Memorial Exhibition of the Works of George Fuller*, April 24–May 13, 1884; *Cent. Exh. Cat.*—The Metropolitan Museum of Art, *Centennial Exhibition of the Works of George Fuller*, April 9–May 20, 1923; Millet—Josiah B. Millet (ed.), *George Fuller, His Life and Works*, Boston and New York, 1886.

All paintings are oil on canvas unless otherwise specified.

CHECKLIST OF PAINTINGS

Akron, Ohio

Akron Art Institute

Mischief. 19 × 15. Signed: G. F. Bequest of the Edwin D. Shaw Estate, 1955.

Andover, Massachusetts

Addison Gallery of American Art

The Plains Between "The Bars" and South Deerfield (Fig. 1). 20½ × 25.

Mary Caroline Hardy. 26½ × 19½. Signed and dated: G. Fuller, 1881. Gift of Mary Caroline Hardy, 1951. (*Mem. Exh. Cat.*, no. 147.)

A Romany Girl (sketch). 26 × 21½. Signed:

G. Fuller. (Ill. *Mem. Exh. Cat.*, opp. p. 30 [1877–79].)

Boston, Massachusetts

The Museum of Fine Arts

Fifteen. 21 × 17¼. Signed and dated: G. F., 1859. Bequest of Ida Agassiz Higginson, 1935. (*Mem. Exh. Cat.*, no. 103.)

A Young Boy. 24 × 19. Gift of Edward William Hooper, 1885.

By the Wayside—Dandelion Girl. 50 × 40½. Signed and dated: G. Fuller, 1877. Gift of Dr. and Mrs. George Faulkner, 1911. (Ill. *Cent. Exh. Cat.*, no. 1.)

Negro Funeral, Alabama (Fig. 2). 18 × 30. Signed:

- G. Fuller. Bequest of Anna Perkins Rogers. (*Mem. Exh. Cat.*, no. 2 [1881].)
Landscape with Figure. 14 $\frac{1}{4}$ × 20. Gift of Dr. W. P. Wesselhoeft. (*Mem. Exh. Cat.*, no. 21 [1883].)
Arethusa. 50 $\frac{1}{4}$ × 40 $\frac{1}{4}$. Signed: G. Fuller. Gift by contribution, 1887. (*Ill. Cent. Exh. Cat.*, no. 31 [1883].)
Ethel Reynolds Clark. 44 × 30 $\frac{1}{4}$. Signed: G. Fuller. Bequest of Harriet A. Clarke, 1922. (*Mem. Exh. Cat.*, no. 163 [1883].)
- Chicago, Illinois
 Art Institute of Chicago
The Gatherer of Simples. 36 × 47 $\frac{1}{4}$. Signed: G. Fuller. Gift of William T. Cresmer. (*Ill. Cent. Exh. Cat.*, no. 8 [1878-83].)
An Examination of Witnesses in a Trial for Witchcraft. 36 × 54. Gift of Friends of American Art, 1917. (*Ill. Cent. Exh. Cat.*, no. 34 [1884].)
Psyche. Signed: G. Fuller (oil on panel). Gift of Friends of American Art, 1918. (*Ill. Millet*, opp. p. 82; *Ill. Cent. Exh. Cat.*, no. 17 [1882].)
- Cleveland, Ohio
 Cleveland Museum of Art
Head of a Boy. 24 × 20. Signed: G.F. Gift of Mrs. Henry A. Everett, 1925. (*Mem. Exh. Cat.*, no. 51 [1878].)
- Deerfield, Massachusetts
 Memorial Hall Museum
Jonathan Root Childs. Gift of Mrs. Mary Starr Blaisdell.
- Denver, Colorado
 The Denver Art Museum
Child with Bowl. 26 × 18. Signed: G. Fuller. Gift of John G. Lowe, 1933.
- Detroit, Michigan
 The Detroit Institute of Arts
Self-Portrait (Fig. 3). 22 × 17 $\frac{1}{4}$.
The Tomato Patch (Fig. 5). 20 $\frac{1}{4}$ × 30.
- Hagerstown, Maryland
 Washington County Museum of Fine Arts
Driving the Calf. 36 × 50 $\frac{1}{4}$. Signed: Fuller. Gift of Mr. and Mrs. Carl Tucker, 1952. (*Ill. Cent. Exh. Cat.*, no. 24 [about 1882].)
- Kansas City, Missouri
 William Rockhill Nelson Gallery of Art—Atkins Museum of Fine Arts
Hannah (Fig. 9). 50 $\frac{1}{4}$ × 40 $\frac{1}{4}$. Signed: G. Fuller. (*Mem. Exh. Cat.*, no. 137 [1880].)
- Los Angeles, California
 Los Angeles County Museum
Girl with Turkeys (The Turkey Girl). 30 × 50 $\frac{1}{2}$. Signed: G. Fuller. Gift of William T. Cresmer, 1956. (*Ill. Cent. Exh. Cat.*, no. 33 [1884].)
The Sprite (Fig. 7). 20 $\frac{1}{4}$ × 16. Signed: G. Fuller. Gift of Miss Mary D. Keeler, 1940.
- New Britain, Connecticut
 The Art Museum of New Britain
- Isadore Pelfresne. 19 $\frac{1}{2}$ × 15 $\frac{1}{2}$. Inscribed and dated: Isadore Pelfresne, Sept. 9, 1875.
- New Haven, Connecticut
 Yale University Art Gallery
Mary Chickering. 50 × 36. (*Ill. Cent. Exh. Cat.*, no. 25 [1883].)
Driving Home the Geese (Pasture with Geese). 30 × 25 $\frac{1}{4}$. Signed: G. Fuller. (*Ill. Cent. Exh. Cat.*, no. 27 [1883].)
- New York, New York
 The Metropolitan Museum of Art
Head of a Boy. 27 $\frac{1}{4}$ × 22. Gift of George I. Seney, 1887.
Nydia. 50 × 32 $\frac{1}{4}$. Signed: G. Fuller. Gift of George I. Seney, 1887. (*Ill. Cent. Exh. Cat.*, no. 18 [1882].)
And She Was a Witch. 30 × 40. Signed: G. Fuller. Gift of George I. Seney, 1887. (*Mem. Exh. Cat.*, no. 40 [1877-83].)
The Quadroon (Fig. 6). 50 $\frac{1}{2}$ × 40 $\frac{1}{2}$. Signed: G. Fuller. Gift of George A. Hearn, 1910. (*Mem. Exh. Cat.*, no. 138 [1880].)
- New York, New York
 National Academy of Design
Self-Portrait. 30 × 25. Gift of the artist, 1854.
- Newark, New Jersey
 The Newark Museum
Woman Sweeping up Twigs (Fig. 4). 13 $\frac{7}{8}$ × 10 $\frac{1}{4}$. Signed: G.F. Gift of Victor Spark.
- Northampton, Massachusetts
 Smith College Museum of Art
The Country Lass (Fig. 8). 27 × 22. Signed: G. Fuller.
Connecticut Valley from the Western Hills. 22 × 27.
- Portland, Oregon
 Portland Art Association
Portrait of a Girl. 24 × 20 $\frac{1}{4}$. Bequest of Winslow B. Ayer, 1935.
- Providence, Rhode Island
 Museum of Art, Rhode Island School of Design
Girl with Cloak. 24 × 20. Signed: G.F. Gift of Mrs. Gustav Radeke, 1930. (*Mem. Exh. Cat.*, no. 101 [1870-76].)
- Rockland, Maine
 William A. Farnsworth Art Museum
Untitled Landscape. 7 × 9.
- St. Louis, Missouri
 City Art Museum of St. Louis
Old Age—Mrs. Wetherbee. 27 × 22. (*Ill. Cent. Exh. Cat.*, no. 3 [about 1877].)
- Washington University
The Fuller Boy. 27 × 22. Signed: G. Fuller, 1883.
- Toledo, Ohio
 Toledo Museum of Art
Head of a Boy (oil on panel). 20 × 15. Signed G.F./G. Fuller. Gift of Mrs. Edward Drummond Libbey, 1923.



Fig. 4. GEORGE FULLER, *Woman Sweeping Up Twigs*
The Newark Museum



Fig. 5. GEORGE FULLER, *The Tomato Patch*
The Detroit Institute of Arts



Fig. 6. GEORGE FULLER, *The Quadroon*
New York, The Metropolitan Museum of Art



Fig. 7. GEORGE FULLER, *The Sprite*
Los Angeles County Museum



Fig. 8. GEORGE FULLER, *The Country Lass*
Smith College Museum of Art



Fig. 9. GEORGE FULLER, *Hannah*
Kansas City, William Rockhill Nelson Gallery of Art

Tucson, Arizona

University of Arizona Art Gallery

The Bird Catcher. 25 × 30. Gift of William T. Cresmer. (Ill. Cent. Exh. Cat., no. 10 [1880].)

Washington, D.C.

Corcoran Gallery of Art

Evening—Lorette. 49⁷/₈ × 29³/₈. Signed and dated: G. Fuller, 1882. (Mem. Exh. Cat., no. 156.)

National Gallery of Art

Agnes Gordon Higginson Fuller. 27¹/₄ × 22. Gift of Mrs. Augustus Vincent Tack, 1948. (Ill. Cent. Exh. Cat., no. 2 [1877].)

Violet. 27 × 22. Inscribed: Violet/Sept. 1882. Gift of Mrs. Augustus Vincent Tack, 1953. (Ill. Cent. Exh. Cat., no. 20.)

Portrait of a Lady. 27¹/₈ × 22¹/₁₆. Inscribed on stretcher: Painted by George Fuller, 1876. Gift of Mrs. Augustus Vincent Tack, 1953.

Self-Portrait. 27¹/₈ × 22. Gift of Mrs. Augustus Vincent Tack, 1954.

The Phillips Gallery

Ideal Head. 24 × 20. Signed: G. Fuller. (Ill. Millet,

opp. p. 42.)

The Smithsonian Institution

Fedalma. 42 × 30¹/₂. Gift of John Gellatly, 1929. (Ill. Cent. Exh. Cat., no. 32. [1883–84].)

Ideal Head. 22 × 18. Signed: G.F. Gift of William T. Evans, 1909.

Henry Brown Fuller. 24 × 20. Signed: G.F. Gift of William T. Evans, 1909.

Woburn, Massachusetts

Woburn Public Library

Charles Bowers Winn. 45 × 38.

Worcester, Massachusetts

Worcester Art Museum

Winifred Dysart. 50⁷/₁₆ × 40¹/₂. Signed: G. Fuller. (Ill. Millet, opp. p. 74; Ill. Cent. Exh. Cat., no. 12 [1881].)

Hoing Tobacco. 24¹/₈ × 18¹/₈. (Ill. Cent. Exh. Cat., no. 11 [1880–83].)

Youngstown, Ohio

Butler Institute of American Art

Gold and Old Lace. 26 × 21. Signed: G. Fuller. (Ill. Mem. Exh. Cat., opp. p. 36.)

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

APRIL—JUNE, 1961

ANCIENT ART

*Indicates object is illustrated

ALEXANDRIAN, EGYPTIAN OR ITALIAN

Inlay Wall Decoration in Form of Fish. 1st century B.C.
—1st century A.D. Red, blue and yellow glass with
masonry attached, H. $3\frac{3}{8}$ " ; L. $6\frac{3}{4}$ ". The Corning
Museum of Glass.

ASSYRIAN

Five Ivory Carvings. Nimrud, Iraq, 8th-7th century
B.C. Royal Ontario Museum, Toronto.

EGYPTIAN

An Asiatic Captive. XIX-XX Dynasty. Bronze, H.
 $1\frac{1}{2}$ ". The Virginia Museum of Fine Arts, Rich-
mond.

Man with Shaven Head. Said to come from Paphos,
Cyprus, 5th-4th century B.C. Fragment of a
granite statuette, H. $3\frac{3}{8}$ ". Royal Ontario Museum,
Toronto.

Priest Serving Goddess Isis. 2nd century A.D. Poly-
chromed limestone, H. 19"; W. $13\frac{1}{4}$ "; D. $5\frac{1}{2}$ ".
The Wadsworth Atheneum, Hartford.

Reliquary Flask with Crosses. Coptic, 4th-5th century.
Glass, uncolored, H. $2\frac{1}{2}$ ". Seattle Art Museum.

ETRUSCAN

Candelabrum. Herakles and Athena on the finial.
5th century B.C. Bronze, H. 61". *Handles from a*
Volute-Krater (pair). *The Dioskouroi and their*
horses. 5th century B.C. Bronze. *Strigils on Ring*
(pair). 3rd century B.C. Silver, total H. $11\frac{3}{8}$ ";
L. ca. strigil: $8\frac{1}{2}$ ". The Metropolitan Museum of
Art, New York.

Tripod (9 pieces). 5th century B.C. Bronze, H. $19\frac{3}{4}$ ".
The Virginia Museum of Fine Arts, Richmond.

GREEK

Cup. Mycenaean period. Gold, H. $2\frac{3}{32}$ ". The
Metropolitan Museum of Art, New York.

**Hydria.* Attic, ca. 430 B.C. Red-figured pottery.
The Fogg Art Museum, Harvard University,
David M. Robinson Collection.

Lekythos. Attic, mid-5th century B.C. Red-figured,
H. 14". Royal Ontario Museum, Toronto.

Lip-Cup. Attic, 2nd quarter 6th century B.C. Signed
by Nearchos as potter. Black-figured, H. $4\frac{1}{2}$ ".

Ring with Garnet. 3rd century B.C. Gold. The
Metropolitan Museum of Art, New York.

JUDEAN

**Astarte.* 9th-6th century B.C. Terracotta, H. $12\frac{3}{4}$ ".
Cincinnati Art Museum.

NEAR EASTERN

**Lamp.* Ca. 4th century A.D. Greenish glass with
applied and tooled handles and human grotesque
masks in purplish glass, H. $5\frac{3}{4}$ "; W. $7\frac{1}{8}$ ". The
Corning Museum of Glass.

PERSIAN

Jar with Painted Border of Ibexes. Luristan, ca. 1000 B.C.
Earthenware, H. 7". Seattle Art Museum.

**Median Lion Strangler.* Achaemenid period, 10th cen-
tury B.C. Lapis lazuli, H. $7\frac{1}{8}$ ". The Cleveland
Museum of Art.

**Wall Tile with "Nail" Bearing the Name of the King,*
Untash. 13th century B.C. Glazed terracotta,
approx. $14\frac{3}{4}$ " sq. Cincinnati Art Museum.

ROMAN

**Bull.* 1st century B.C.—1st century A.D. Bronze,
H. 2". Seattle Art Museum.

**Portrait Bust of a Strategist.* 2nd century A.D. Marble,
H. $18\frac{3}{4}$ ". Worcester Art Museum.

SICILIAN

Woman. 3rd quarter 4th century B.C. Red-figured
bottle, H. $5\frac{3}{16}$ ". The Metropolitan Museum of Art,
New York.

PRIMITIVE ART

AFRICAN

Female Figure. West Ivory Coast, Baule Tribe,
ca. 1900. Wood, H. 33". Robert Hull Fleming
Museum, University of Vermont.

Firespitter Mask. Ivory Coast, 20th century. Wood,

H. 10 $\frac{1}{2}$ " ; L. 18" ; W. 11". The Akron Art Institute.
Janiform Snake. French Guinea, Baga Tribe. Painted wood, H. 58 $\frac{1}{4}$ ". The Cleveland Museum of Art.

GUATEMALAN

Man Facing Left. Mayan, Old Empire, 700-800 A.D. Limestone relief, H. 33 $\frac{1}{2}$ " ; W. 22" ; D. 2 $\frac{1}{8}$ ". The Virginia Museum of Fine Arts, Richmond.

MEXICAN

Anthropomorphic Urn. Totonac, Vera Cruz, 200-600 A.D.(?). Terracotta painted with black tar.
Huasteca Hacha. Vera Cruz, 500-700 A.D.(?). Stone with traces of pigment, H. 17 $\frac{1}{4}$ " ; W. 2" ; D. 8 $\frac{1}{2}$ ".
Male Head. Totonac, Vera Cruz, 200-600 A.D. (?). Terracotta painted with black tar, life size. The Virginia Museum of Fine Arts, Richmond.
Bowl. Mixtec, Vera Cruz, ca. 1400 A.D. Clay, H. 12 $\frac{7}{8}$ " ; Diam. 13 $\frac{7}{8}$ ". Worcester Art Museum.
Yoke. Pre-Columbian, 300-900 A.D. Serpentine, H. 4 $\frac{1}{2}$ " ; W. 15 $\frac{3}{4}$ " ; L. 17". The Baltimore Museum of Art.

NEW GUINEA

Mask. Painted wood, H. 13 $\frac{1}{2}$ ". Robert Hull Fleming Museum, University of Vermont.

PERUVIAN

Panel. Late Chimú, 900-1400. Wool, tapestry weave. Los Angeles County Museum.
Vessel in Shape of a Llama. Inca period, ca. 13th century. Black stone, L. 4 $\frac{1}{2}$ ". Seattle Art Museum.

MEDIEVAL ART

PAINTING

FRENCH

Angel with Symbols of the Passion. School of Avignon, 15th century. Oil on panel, H. 12 $\frac{3}{4}$ " ; W. 12 $\frac{3}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

ITALIAN

Illuminated Page from an Antiphonary. Umbrian, 14th century. Miniature on parchment, 24 $\frac{1}{2}$ " x 17". The Montreal Museum of Fine Arts.
Traini, Francesco, *Half-Figure of Christ*. Pinnacle of an altarpiece, tempera and gold on panel, H. 12 $\frac{3}{4}$ " ; W. 13 $\frac{3}{4}$ ". Ackland Art Center, University of North Carolina.

DRAWING

GERMAN

*Reuwich, Erhard, *Saracenes*. Quill pen on paper, H. 3 $\frac{1}{2}$ " ; W. 4 $\frac{1}{4}$ ". The Montreal Museum of Fine Arts.

ITALIAN

*Spinelli, Parri, *Navicella*. H. 271 mm. ; W. 371 mm. The Cleveland Museum of Art.

SCULPTURE

ENGLISH

**St. Christopher and the Christ Child*. Ca. 1420-1430. Alabaster, polychromed, H. 17 $\frac{1}{2}$ ". University of Michigan Museum of Art.

ITALIAN

*Bellano, Bartolomeo, *St. Jerome*. Bronze, H. approx. 6". Royal Ontario Museum, Toronto.
Ferrucci, Francesco di Simone, *Madonna and Child*. Ca. 1480. Marble, H. 26 $\frac{1}{2}$ " ; W. 17 $\frac{3}{4}$ ". The Virginia Museum of Fine Arts, Richmond.

SOUTH GERMAN

St. George Slaying the Dragon. Late 15th century. Carved wood, H. 52". The Detroit Institute of Arts.

DECORATIVE ARTS

GLASS

**Mosque Lamp*. Syrian, 1330-1360 A.D. Enameled glass, H. 14". The Montreal Museum of Fine Arts.
**The Martyrdom of St. Lawrence*. Spanish, ca. 1200. Stained glass, H. 45 $\frac{3}{8}$ " ; W. 9 $\frac{1}{16}$ " (sight). Worcester Art Museum.
**Pitcher or Jug*. Iraq or Iran, ca. 9th-10th century A.D. Mold-blown, H. 6". The Corning Museum of Glass.

SIXTEENTH THROUGH NINETEENTH CENTURY ART

PAINTING

(Unless otherwise indicated, all paintings listed are oil on canvas)

AMERICAN

Chase, William Merritt, *Landscape*. Oil on wood, H. 4 $\frac{3}{4}$ " ; W. 9 $\frac{3}{4}$ " (sight). University of Michigan Museum of Art.
*Cole, Thomas, *View of Florence*. 1837. H. 39" ; W. 63 $\frac{1}{8}$ ". The Cleveland Museum of Art.
Doughty, Thomas, *Denning's Point, Hudson River*. H. 24" ; W. 30". The Butler Institute of American Art, Youngstown.
*Durrie, George H., *Old Grist Mill*. 1853. H. 26" ; W. 36". The Wadsworth Atheneum, Hartford.
Elliott, Charles Loring, *Portrait of Laura Keane*. 1867. H. 30" ; W. 25". Montclair Art Museum.
*Homer, Winslow, *Sketch of a Cottage Yard*. Oil on
(Continued page 310)



TOP: 1. *Median Lion Strangler*. Persian, 10th century B.C. The Cleveland Museum of Art. 2. *Wall Tile*. Persian, 13th century B.C. Cincinnati Art Museum. 3. *Pitcher or Jug*. Iraq or Iran, ca. 9th-10th century A.D. the Corning Museum of Glass.

CENTER: 1. *Astarte*. Judaeae, 9th-6th century B.C. Cincinnati Art Museum. 2. *Bull*. Roman, 1st century B.C.-1st century A.D. Seattle Art Museum. 3. *Jar*. Luristan, ca. 1000 B.C. Seattle Art Museum.

BOTTOM: 1. *Hydria*. Greek, ca. 430 B.C. The Fogg Art Museum, Harvard University, David M. Robinson Collection. 2. *Lamp*. Near East, ca. 4th century A.D. The Corning Museum of Glass. 3. *Portrait Bust of a Strategist*. Roman, 2nd century A.D. Worcester Art Museum.



TOP: 1. BARTOLOMEO BELLANO, *St. Jerome*. Royal Ontario Museum, Toronto. 2. *St. Christopher and the Christ Child*. English, ca. 1420-1430. University of Michigan Museum of Art. 3. *A Sea Creature*. Franco-Flemish, 16th century. The Museum of Fine Arts, Springfield, Mass.

CENTER: 1. *Mosque Lamp*. Syrian, 1330-1360. The Montreal Museum of Fine Arts. 2. *The Martyrdom of St. Lawrence*. Spanish, ca. 1200. Worcester Art Museum. 3. *Vase Mounted as a Ewer*. Venetian latticinio with German mounts, 17th century. The Toledo Museum of Art.

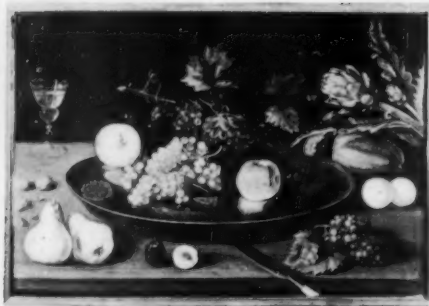
BOTTOM: 1. ALESSANDRO VITTORIA, *St. John the Baptist*. The Museum of Fine Arts, Springfield, Mass. 2. *Candlestick*. Italian, 1st half 16th century. The Philadelphia Museum of Art. 3. ALESSANDRO VITTORIA, *St. Zacharias*. The Museum of Fine Arts, Springfield, Mass.



TOP: 1. CLAUDE LORRAIN, *The Sermon on the Mount* (detail: left side). 2. *The Sermon on the Mount*. 3. *The Sermon on the Mount* (detail: right side). The Frick Collection, New York.

CENTER: 1. BERNARDO STROZZI, *Erastotenes Teaching in Alexandria*. The Montreal Museum of Fine Arts. 2. ABRAHAM BLOEMART, *Shepherd Boy Pointing at Tobias and the Angel*. The Minneapolis Institute of Arts.

BOTTOM: 1. HUBERT VAN RAVESTEYN, *Still-Life with Walnuts*. The Art Gallery of Toronto. 2. FRANCISQUE MILLET, *Landscape, with Christ and the Woman of Canaan*. The Toledo Museum of Art. 3. SALOMON DE KONINCK, *The Old Philosopher*. Phoenix Art Museum.



TOP: 1. SIMON VOUET, *Salome with the Head of John the Baptist*. Bob Jones University Art Gallery. 2. WILLEM CLAESZ. HEDA (attrib. to), *Still-Life with Silver Tankard*. Portland Art Museum. 3. EL GRECO, *St. Paul*. The John and Mable Ringling Museum of Art, Sarasota.

CENTER: 1. JACOB VAN ES, *Still-Life with Fruit*. The J. B. Speed Art Museum, Louisville. 2. ABRAHAM BRUEGHEL, *Still-Life with Figure*. Museum of Art, Rhode Island School of Design, Providence.

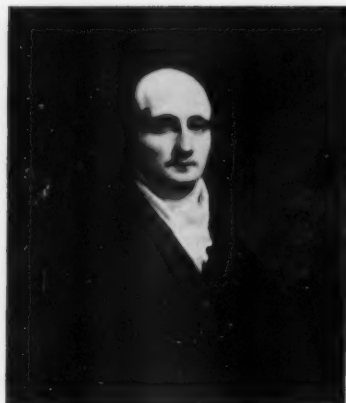
BOTTOM: 1. PIETER NASON, *A Dutch Officer in Blue Armor*. The J. B. Speed Art Museum, Louisville. 2. LUCA GIORDANO, *Triumph of Galatea*. Worcester Art Museum. 3. DAVID TENIERS, *The Resurrection*. Bob Jones University Art Gallery.



TOP: 1. FRANÇOIS BOUCHER, *The Assumption of the Virgin*. The Minneapolis Institute of Arts. 2. JEAN-BAPTISTE GREUZE, *Self-Portrait*. Phoenix Art Museum. 3. NICOLAS DE LARGILLIÈRE, *Portrait of a Gentleman*. M. H. de Young Memorial Museum, San Francisco.

CENTER: 1. PIETER JACOB HOREMANS, *After the Hunt*. 2. *Before the Hunt*. The Museum of Fine Arts, Springfield, Mass.

BOTTOM: 1. ANSELME FLAMEN, *Boreas Carrying off Oreithyia*. The Fogg Art Museum, Harvard University. 2. *Cup and Cover*. English, Paul de Lamerie, 1717. Portland Art Museum. 3. FRANÇOIS GIRARDON, *Pluto Carrying off Proserpine*. The Fogg Art Museum Harvard University.



TOP: 1. SIR HENRY RAE BURN, *James Wedderburn, Esq.*, Smith College Museum of Art. 2. WINSLOW HOMER, *Sketch of a Cottage Yard*, The Corcoran Gallery of Art, Washington, D.C. 3. JOHN CONSTABLE, *Portrait of the Artist's Sisters Anne and Mary Constable*, Henry E. Huntington Library and Art Gallery, San Marino.

CENTER: 1. THOMAS COLE, *View of Florence*, The Cleveland Museum of Art. 2. FRANCIS DANBY, *Landscape*, Worcester Art Museum.

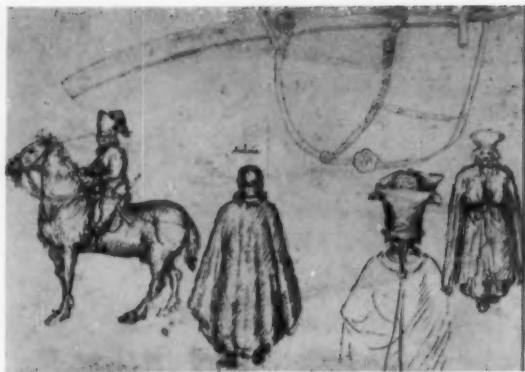
BOTTOM: 1. JAMES TISSOT, *Self-Portrait*, California Palace of the Legion of Honor, San Francisco. 2. EDGAR DEGAS, *Young Spartans*, The Art Institute of Chicago. 3. JEAN-LOUIS FORAIN, *The Absinthe Drinker*, Museum of Art, Rhode School of Design, Providence.



TOP: 1. BENJAMIN WEST, *Venus and Europa*. North Carolina Museum of Art, Raleigh. 2. GEORGE H. DURRIE, *Old Grist Mill*. The Wadsworth Atheneum, Hartford.

CENTER: 1. *Can*. American, Jacob Hurd. The Fogg Art Museum, Harvard University. 2. ANTOINE-LOUIS BARYE, *Panther*. Robert Hull Fleming Museum, University of Vermont. 3. *Porringer*. American, Paul Revere. The Fogg Art Museum, Harvard University.

BOTTOM: 1. CLAUDE MONET, *Port of Le Havre*. The Philadelphia Museum of Art. 2. GUSTAVE COURBET, *Landscape in the Jura Mountains*. California Palace of the Legion of Honor, San Francisco.



TOP: 1. PISANELLO, *Studies of the Patriarch of Constantinople*. The Art Institute of Chicago. 2. PARRI SPINELLI, *Navicella*. The Cleveland Museum of Art.

CENTER: ERHARD REUWICH, *Saracenes*. The Montreal Museum of Fine Arts.

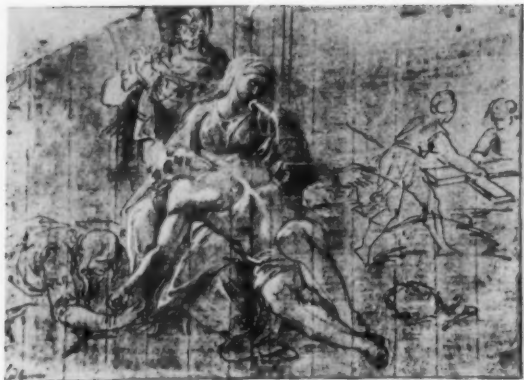
BOTTOM: 1. REMBRANDT, *Tobias Disemboweling the Fish*. William Rockhill Nelson Gallery of Art, Kansas City. 2. REMBRANDT, *Saul and the Witch of Endor Calling Forth the Spirit of Samuel*. William Rockhill Nelson Gallery of Art, Kansas City.



TOP: 1. ANTOINE WATTEAU, *Enbarquement pour Cythere*. 2. ANTOINE WATTEAU, *L'Accordee de Village*.

CENTER: GABRIEL DE SAINT-AUBIN, *The Watering Cart*.

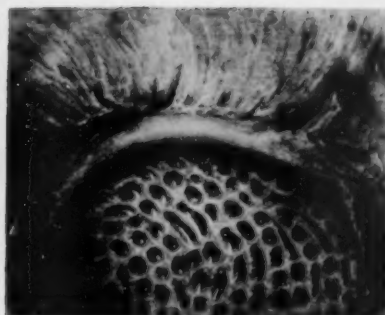
BOTTOM: 1. HENRI DE TOULOUSE LAUTREC, *Le Coiffeur*. 2. LOUIS MARIN BONNET, *Tête de Vieillard*.



TOP: 1. LODOVICO CARRACCI, attributed to, *Pietà*. The Dayton Art Institute. 2. FEDERICO BAROCCI, *Aeneas' Flight from Troy*. The Cleveland Museum of Art.

CENTER: JAN PROVOST II (follower of), *The Last Judgment*. The Dayton Art Institute.

BOTTOM: 1. REMBRANDT, *Korstverloren Castle in Ruins*. The Art Institute of Chicago. 2. WILLEM VAN DE VELDE, *Yacht Receiving Salute*. The Cleveland Museum of Art.



TOP: 1. LEE KELLY, *Summer's Gone No. 2*. Portland Art Museum. 2. LAWRENCE CALCAGNO, *Painting*. The Dayton Art Institute. 3. ANTOINE PONCET, *Sliver of Light*. The Minneapolis Institute of Arts.

CENTER: 1. ROBERT MOTHERWELL, *Elegy to the Spanish Republic, Number 54*. The Museum of Modern Art, New York. 2. MORRIS GRAVES, *Owl 1957*. The Montreal Museum of Fine Arts. 3. FRANZ JOSEF KLINE, *Turin*. William Rockhill Nelson Gallery of Art, Kansas City.

BOTTOM: 1. KAREL APPEL, *The Witch*. The Dayton Art Institute. 2. HAROLD BARLING TOWN, *Enter the Empress*. The Art Gallery of Toronto. 3. OCTAVE LANDUYT, *Essential Surface, Eye*. The Museum of Modern Art, New York.

WILLIAM MILLS IVINS, JR., 1880–1961

On June 15 the museum world lost one of its most stimulating sources of energy through the death of William M. Ivins, Jr. in his eighty-first year. As a young man in his twenties, while he was working at journalism and the law, he used his scant spare time to study prints and illustrated books. His hobby became his profession when The Metropolitan Museum of Art appointed him as its first curator of prints. He started at once to flout accepted tastes by collecting with an acumen that time has conspicuously justified, and in the thirty years of his curatorship he assembled a print collection various and fascinating enough to meet the infinite interests of a complex city like New York. He communicated the adventure of his collecting through articles and books that leave no reader indifferent for, as a lawyer and the son and brother of eminent lawyers, he wrote out of the stimulus of controversy. His far-ranging intellectual curiosities reviewed every value with fresh judgment and fresh implications, whose originality naturally dismayed some of his readers, but excited most by opening unsuspected vistas. He said many new things that instantly became a part of one's view of the world. Thanks to him, the serious study of prints can never be dissociated from the study of man.

A. HYATT MAYOR
THE METROPOLITAN MUSEUM OF ART

RESEARCH QUERY

Corpus Vasorum Antiquorum

UNDER this name the Union Académique Internationale initiated forty years ago an international publication which was to comprise all ancient vases of the Mediterranean Basin and the Near East. So far, more than a hundred fascicules of it have appeared in the thirteen countries which participate in this enterprise. The *Corpus* has proved to be the most convenient way of publishing catalogues of ancient pottery. The publication is under the overall supervision of a secretary-general, with a national committee in each country. The American committee is composed of the undersigned as Chairman and four other members: Professor D. A. Amyx, University of California, Berkeley 4, Calif.; Professor C. Boulter, University of Cincinnati, Cincinnati 21, Ohio; Professor A. Cambitoglou, Bryn Mawr College, Bryn Mawr, Pa.; and Miss Frances Follin Jones, Assistant to the Director, The Art Museum, Princeton University, Princeton, N. J. Each member of the committee represents a certain area of the United States.

In recent years a great many ancient vases have found their way to American collections, both public and private. One of the aims of the *Corpus Vasorum* committee has always been to keep itself informed of the growth and creation of such collections of vases. It has become increasingly difficult for members of the committee to visit all the museums in their area periodically, and it is therefore suggested that new accessions in the field of ancient vases be communicated either to the Chairman or to the other committee members. This will help in planning future fascicules of the *Corpus Vasorum Antiquorum* and, at the same time, will serve the purpose of making such information more generally available.

DIETRICH VON BOTHMER
Curator of Greek and Roman Art
Metropolitan Museum of Art

- academy board, H. 10 $\frac{1}{4}$ " W. 14 $\frac{1}{2}$ ". The Corcoran Gallery of Art, Washington, D.C.
- Metcalf, Willard Leroy, *Landscape*. 1887. H. 16" W. 13". Charles and Emma Frye Art Museum, Seattle.
- Mount, William Sidney, *Portrait of the Artist's Mother*. 1855. H. 30" W. 25 $\frac{1}{4}$ ". Montclair Art Museum.
- Peale, Rembrandt, *Alexander Contee Hanson; Mrs. Alexander Contee Hanson*. Ca. 1797. H. 29 $\frac{1}{2}$ " W. 25" ea. The Maryland Historical Society, Baltimore.
- Peale, Rubens, *Portrait of George Washington*. 1795. H. 29 $\frac{1}{4}$ " W. 25". The Detroit Institute of Arts.
- Roesen, Severin, *Still-Life with Flowers and Fruit*. H. 35" W. 25 $\frac{1}{2}$ " (sight). The Corcoran Gallery of Art, Washington, D.C.
- Shaw, Joshua, *Landscape*. H. 31" W. 41". The Butler Institute of American Art, Youngstown.
- *West, Benjamin, *Venus and Europa*. 1770. H. 28 $\frac{1}{4}$ " W. 36 $\frac{1}{4}$ ". North Carolina Museum of Art, Raleigh.
- Whistler, James McNeill, *Head of Mrs. Beaumont*. 1895. H. 12" W. 14". Charles and Emma Frye Art Museum, Seattle.

DUTCH

- *Bloemart, Abraham, *Shepherd Boy Pointing at Tobias and the Angel*. H. 36 $\frac{1}{4}$ " W. 46 $\frac{3}{8}$ ". The Minneapolis Institute of Arts.
- *Heda, Willem Claesz. (attrib. to), *Still-Life with Silver Tankard*. H. 25 $\frac{1}{2}$ " W. 29 $\frac{3}{8}$ ". Portland Art Museum.
- *Koninck, Salomon de, *The Old Philosopher*. Phoenix Art Museum.
- *Nason, Pieter, *A Dutch Officer in Blue Armor*. 1646. H. 27 $\frac{1}{2}$ " W. 22 $\frac{1}{4}$ ". The J. B. Speed Art Museum, Louisville.
- *Ravesteyn, Hubert van, *Still-Life with Walnuts*. H. 25 $\frac{3}{4}$ " W. 19 $\frac{1}{4}$ ". The Art Gallery of Toronto.
- Rembrandt, *Portrait of Saskia*. 1636. Oil on oak panel, H. 27 $\frac{1}{4}$ " W. 20 $\frac{7}{8}$ ". The Wadsworth Atheneum, Hartford.

ENGLISH

- *Constable, John, *Portrait of the Artist's Sisters Anne and Mary Constable*. H. 15" W. 11 $\frac{1}{2}$ ". Henry E. Huntington Library and Art Gallery, San Marino.
- Constable, John, *Portrait of a Lady*. Oil on composition board, H. 87 $\frac{1}{8}$ " W. 8 $\frac{1}{2}$ ". The Museum of Fine Arts, Boston.
- Cozens, John Robert, *On the Strada Nomentana, Rome*. Watercolor on paper, H. 13 $\frac{11}{16}$ " W. 10 $\frac{1}{4}$ ". The Toledo Museum of Art.
- Landseer, Sir Edwin Henry, *Hawk and Heron Hunt*. H. 24" W. 29 $\frac{3}{4}$ ". The Museum of Fine Arts, Springfield, Mass.
- Lawrence, Sir Thomas, *Lady St. John as Hebe*.

Ca. 1808. H. 95 $\frac{1}{4}$ " W. 57". The Wadsworth Atheneum, Hartford.

- Leighton, Frederick, *After Vespers*. H. 1.115m.; W. 0.715m. The Art Museum, Princeton University.
- *Racburn, Sir Henry, *James Wedderburn, Esq.* H. 30" W. 25". Smith College Museum of Art.
- Romney, George, *The Children of John Nicholas Fazakerley*. 1792. H. 50 $\frac{1}{2}$ " W. 40 $\frac{3}{8}$ ". Sir John William de la Pole, 1786. H. 94" W. 54". The Wadsworth Atheneum, Hartford.

FLEMISH

- Anonymous, *A Tavern Brawl*. Ca. 1550. H. 27 $\frac{3}{8}$ " W. 41 $\frac{1}{4}$ ". M. H. de Young Memorial Museum, San Francisco.
- *Brueghel, Abraham, *Still-Life with Figure*. H. 48 $\frac{1}{8}$ " W. 63 $\frac{1}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.
- *Es, Jacob van, *Still-Life with Fruit*. H. 26" W. 38". The J. B. Speed Art Museum, Louisville.
- *Horemans, Pieter Jacob, *Before the Hunt; After the Hunt*. H. 37 $\frac{1}{8}$ " W. 46 $\frac{3}{4}$ ", and H. 33 $\frac{1}{2}$ " W. 44 $\frac{1}{2}$ ". The Museum of Fine Arts, Springfield, Mass.
- Lint, Pieter van, *The Calling of the Sons of Zebedee*. H. 46 $\frac{7}{8}$ " W. 75". Bob Jones University Art Gallery.
- Teniers, David, *John the Baptist*. Panel, H. 9 $\frac{1}{16}$ " W. 6 $\frac{13}{16}$ ". **The Resurrection*. Panel, H. 12" W. 8 $\frac{3}{16}$ ". Bob Jones University Art Gallery.

FRENCH

- *Boucher, François, *The Assumption of the Virgin*. H. 19" W. 11 $\frac{1}{4}$ ". The Minneapolis Institute of Arts.
- Bourdon, Sébastien, *Christ and the Syrophenician Woman*. H. 33 $\frac{1}{8}$ " W. 41 $\frac{3}{8}$ ". Bob Jones University Art Gallery.
- *Claude Lorrain, *The Sermon on the Mount*. H. 67 $\frac{1}{2}$ " W. 102 $\frac{1}{4}$ ". The Frick Collection, New York.
- *Courbet, Gustave, *Landscape in the Jura Mountains*. 1864. H. 28 $\frac{1}{2}$ " W. 36". California Palace of the Legion of Honor, San Francisco.
- Courbet, Gustave, *Paysage des Alpes*. H. 28 $\frac{1}{2}$ " W. 21". Smith College Museum of Art.
- *Degas, Edgar, *Young Spartans*. 1860. H. 55 $\frac{1}{8}$ " W. 38 $\frac{1}{2}$ ". The Art Institute of Chicago.
- Gérôme, Jean Léon, *Louis XIV Receiving the Prince de Condé at the Château de Versailles in 1674* (preparatory color study for one of a group of historical episodes). H. 12" W. 18 $\frac{1}{4}$ ". The Museum of Fine Arts, Springfield, Mass.
- *Greuze, Jean-Baptiste, *Self-Portrait*. H. 21 $\frac{7}{8}$ " W. 18 $\frac{1}{4}$ ". Phoenix Art Museum.
- Isabey, Jean-Baptiste, *Chestnut Gathering*. 1832. Watercolor, H. 7 $\frac{9}{16}$ " W. 11" (sight). The Wadsworth Atheneum, Hartford.
- *Largillière, Nicolas de, *Portrait of a Gentleman*. H. 32" W. 25 $\frac{1}{2}$ ". M. H. de Young Memorial Museum, San Francisco.

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*Millet, Francisque, *Landscape with Christ and the Woman of Canaan*. H. 37³/₈" ; W. 51⁵/₈". The Toledo Museum of Art.

Monet, Claude, *Etretat* (Marine); *Morning Haze*, 1894;

**Port of Le Havre*. Ca. 1868. The Philadelphia Museum of Art.

Robert, Hubert, *Une Vue dans le Parc*. Gouache on paper. The Museum of Fine Arts, Springfield, Mass.

*Tissot, James, *Self-Portrait*. Oil on panel, H. 19⁵/₈" ; W. 11⁷/₈". California Palace of the Legion of Honor, San Francisco.

*Vouet, Simon, *Salome with the Head of John the Baptist*. H. 38⁵/₈" ; W. 28³/₈". Bob Jones University Art Gallery.

Vouet, Simon, *St. Ursula*. H. 38¹/₂" ; W. 29¹/₈". The Wadsworth Atheneum, Hartford.

IRISH

*Danby, Francis, *Landscape*. Oil on fabric, H. 36⁷/₈" ; W. 59". Worcester Art Museum.

ITALIAN

*Giordano, Luca, *Triumph of Galatea*. H. 29³/₈" ; W. 38¹/₈". Worcester Art Museum.

Lorenzo, Fiorenzo di, *The Crucifixion*. Panel, H. 24¹/₂" ; W. 16⁵/₈". Bob Jones University Art Gallery.

*Strozzi, Bernardo, *Eratosthenes Teaching in Alexandria*. Ca. 1630-1635. H. 31" ; W. 39". The Montreal Museum of Fine Arts.

SPANISH

*Greco, El, *St. Paul*. The John and Mable Ringling Museum of Art, Sarasota.

DRAWING

DUTCH

*Rembrandt, *Kostverloren Castle in Ruins*. Ca. 1652. Pen and wash with touches of white.

109 mm. x 175 mm. The Art Institute of Chicago.

*Rembrandt, *Saul and the Witch of Endor Calling Forth the Spirit of Samuel*. Ca. 1650-1652. Pen and bistre, wash, H. 6¹/₁₆" ; W. 8¹/₂". *Tobias Disemboweling the Fish*. Ca. 1646-1647. Pen and bistre, wash, H. 7³/₈" ; W. 9⁹/₁₆". William Rockhill Nelson Gallery of Art, Kansas City.

Saftleven, Herman, *River Landscape*. H. 211 mm.; W. 511 mm. The Cleveland Museum of Art.

*Velde, Willem van de, *Yacht Receiving Salute*. H. 169 mm.; W. 290 mm. The Cleveland Museum of Art.

ENGLISH

Lear, Edward, *Khanea, Crete*. 1864. Watercolor and pen on paper, H. 7" ; W. 21". The Toledo Museum of Art.

FLEMISH

Anonymous, *Man in Armor*. 17th century. Charcoal with touches of sanguine and white chalk, H. 8¹/₈" ; W. 5³/₈". The Wadsworth Atheneum, Hartford.

*Provost, Jan, II (follower of), *The Last Judgment*. Ink wash heightened with white, Diam. 11". The Dayton Art Institute.

FRENCH

David, Jacques-Louis, *Sketchbook* containing some 40 pencil drawings; leaf showing study of an officer for the painting *The Distribution of the Eagles*. Pencil. 230 x 180 mm. The Art Institute of Chicago.

ITALIAN

Anonymous, *Vision of St. Bernard*. Ca. 1520. Ink on paper, H. 10⁷/₈" ; W. 9⁵/₈". The Wadsworth Atheneum, Hartford.

*Barocci, Federico, *Aeneas' Flight from Troy*. Pen and brown ink with black chalk and brown and light yellow wash on gray-green paper, H. 277 mm.; W. 427 mm. The Cleveland Museum of Art.

*Carracci, Lodovico (attributed to), *Pietà*. Ink wash heightened with white, H. 9¹/₂" ; W. 13¹/₄". The Dayton Art Institute.

Pisanello, **Studies of the Patriarch of Constantinople*. 1438. *Verso: Studies of Quivers, Bow and Arrows*. Pen and ink, H. 189 mm.; W. 263 mm. The Art Institute of Chicago.

ENGRAVING

DUTCH

Rembrandt, *Ecce Homo*. Dry-point etching, final state, H. 14" ; W. 17³/₄". Los Angeles County Museum.

ENGLISH

Havell, Robert, Jr. (after John James Audubon), *White Fronted Goose*. Uncolored engraving, trial proof. The Philadelphia Museum of Art.

FRENCH

*Bonnet, Louis Marin, *Tête de Vieillard*. The Philadelphia Museum of Art, Rosenwald Collection.

*Saint-Aubin, Gabriel de, *The Watering Cart*. Trial proof with corrections. The Philadelphia Museum of Art, Rosenwald Collection.

Toulouse-Lautrec, Henri de, *Original lithograph illustrations in Au Pied du Sinai*, by Georges Clemenceau. Copy no. 9 of the preferred edition of 25 with jacket and three proofs of all ten lithographs. *Couverture de L'Estampe Originale (Album de Clôture)* 1895. Color lithograph. *Fac-similé des premières de l'édition originale de "La Fille Elisa d'Edmond de Goncourt"* ornées d'aquarelles et croquis de H. de Toulouse-Lautrec. Copy no. 113 of edition of 175.

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La Toilette. 1896. From the series *Elles*. Lithograph. The Baltimore Museum of Art.

Toulouse-Lautrec, Henri de, **Le Coiffeur*. 1893. Color lithograph, undescribed trial state. The Philadelphia Museum of Art, Rosenwald Collection.

*Watteau, Antoine, *Embarquement pour Cythère*. Pure etching, first state. *L'Accordée de Village*. Pure etching. The Philadelphia Museum of Art, Rosenwald Collection.

SCULPTURE

FRANCO-FLEMISH

*Anonymous, *A Sea Creature*. 16th century. Bronze, H. 9 1/2". The Museum of Fine Arts, Springfield, Mass.

FRENCH

*Barye, Antoine-Louis, *Panther*. Plaster and wax, L. 7 3/4". Robert Hull Fleming Museum, University of Vermont.

Carpeaux, Jean-Baptiste, *Ugolino*. Bronze, H. 50 cm. Walker Art Center, Minneapolis.

*Flamen, Anselme, *Boreas Carrying off Oreithyia*. Bronze, H. 22 1/2"; W. 8 1/2". The Fogg Art Museum, Harvard University.

*Girardon, François, *Pluto Carrying off Proserpine*. Bronze, H. 22 1/4"; W. 8 1/4". The Fogg Art Museum, Harvard University.

GERMAN

Straub, Johann Baptist, *Infant Christ Child in a Shrine*. Bavarian. Wood. The Detroit Institute of Arts.

ITALIAN

Lombardo, Tullio, *Bust of Catarina Comaro, Queen of Cyprus(?)*. Marble. H. 19 1/2"; The Detroit Institute of Arts.

*Vittoria, Alessandro, *St. John the Baptist; St. Zacharias*. Glazed stucco, H. 34"; W. 32". Models for marble statuettes now in San Zaccaria in Venice. The Museum of Fine Arts, Springfield, Mass.

DECORATIVE ARTS

CERAMICS

Bowl. English Delft, ca. 1735-1745. H. 5"; Diam. 10 1/8". Colonial Williamsburg.

Le Jardinier au Plantoir et La Jardinière au Vase. Sèvres, ca. 1765, modeled by Suzanne after Boucher. Soft paste biscuit, H. 8 3/4". Seattle Art Museum.

Urbino Plates (pair). 16th century. Italian majolica. *Urbino Plate* with coat-of-arms of the Duke of Urbino. Early 16th century. *Majolica Plaque*. 16th century Faenza marriage tile. *Urbino Vases* (pair). 16th century, Orazio Fontana. The Detroit Institute of Arts.

FURNITURE

Chair (side). American (Philadelphia), attr. to John Elliott, ca. 1750-1760. Walnut, pine secondary, H. 41 3/8"; W. 22 1/2"; D. 22". Colonial Williamsburg.

Table (dropleaf). American (New York), Chippendale style, ca. 1760. Mahogany, H. 29"; L. 5'. Colonial Williamsburg.

Table. American, Chippendale style, ca. 1770-1780. Cherry, H. 28"; W. 15 1/4"; D. 21". Colonial Williamsburg.

Mirrors (pair), with Eagle finials. English (Regency), early 19th century. The Philadelphia Museum of Art.

Set of Furniture. John H. Belter, ca. 1865. Museum of the City of New York.

Sofa. Duncan Phyfe, ca. 1805-1810. Museum of the City of New York.

GLASS

Lustre Pitcher. English, Wood and Caldwell, 1790-1818. The Philadelphia Museum of Art.

**Vase Mounted as a Ever*. German, Heinrich Straub. Venetian latticino with jeweled and enameled German Silver-gilt mounts, H. 11 11/16". The Toledo Museum of Art.

METAL

**Candlesticks* (four). Italian, follower of Antonio Lombardo, first half 16th century. Bronze. The Philadelphia Museum of Art.

**Can.* American, Jacob Hurd. Silver, H. 47/8"; Diam. at mouth: 3 1/4". The Fogg Art Museum, Harvard University.

**Cup and Cover*, English (London), Paul de Lamerie, 1717. Silver, H. with cover: 10"; Diam. of rim: 5 3/8". Portland Art Museum.

**Porringer*. American, Paul Revere. Silver, Diam. 5 1/16". The Fogg Art Museum, Harvard University. *Saucepan*. American, Jacob Hurd, 1730-1740. Silver with wooden handle, H. 3 1/2"; Diam. 5". The Museum of Fine Arts, Boston.

Sword of the Marquis de Montcalm, used by him at the Battle of Quebec, 1759. Grip of bone, L. 31". Royal Ontario Museum, Toronto.

Standish. English (London), 1690-1695. Makers' mark Anthony Nelme and John Chadwick. Silver tray with provision for three containers: sand, ink and pens, L. 10 3/8"; W. 9". Royal Ontario Museum, Toronto.

Wax Jack. English (London), mark: PR, ca. 1680. Silver. The Museum of Fine Arts, Boston.

TEXTILE

Panel. French, late 17th/early 18th century. Silver brocade, blue ground, overall design in polychrome silks and silver, L. 97"; W. 21 1/2". The Detroit Institute of Arts.



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TWENTIETH CENTURY ART

PAINTING

AMERICAN

- Ault, George, *Road to New York*. Gouache on board, H. 15"; W. 22". University of Nebraska Art Galleries.
- Avery, Milton, *Trees Against the Sea*. 1959. Oil on canvas board, H. 20"; W. 24". The Montreal Museum of Fine Arts.
- Beck, Rosemarie, *The Sleepers V*. H. 40"; W. 80 1/2". University of Nebraska Art Galleries.
- Bell, Eugene, *The Snow*. Watercolor, H. 17"; W. 19". The Akron Art Institute.
- Brooks, James, *Khao*. H. 78 1/2"; W. 92". University of Nebraska Art Galleries.
- *Calcagno, Lawrence, *Painting*. 1955. Watercolor, H. 22 1/4"; W. 26". The Dayton Art Institute.
- Congdon, William, *The Colosseum*. Oil on panel, H. 41 1/4"; W. 48 1/4". Museum of Art, Rhode Island School of Design, Providence.
- Dickinson, Edwin, *Girl in Tennis Court*. Oil on board, H. 36"; W. 30". University of Nebraska Art Galleries.
- Eilshemius, Louis, *Birds and Flowers*. 1917. Oil on cardboard, H. 40 1/2"; W. 30 1/2". *Nymph on Rock*. 1916. Oil on cardboard mounted on masonite panel, H. 40 1/8"; W. 61 1/4". The Wadsworth Atheneum, Hartford.
- Eilshemius, Louis, *Moonlight*. H. 20"; W. 30". Charles and Emma Frye Art Museum, Seattle.
- Grippi, Salvatore, *Still-Life*. H. 60"; W. 50 1/4". Whitney Museum of American Art, New York.
- Gross, Sidney, untitled No. 6. H. 65 1/2"; W. 84" (sight). The Corcoran Gallery of Art, Washington, D.C.
- Guerrero, Jose, *Black and Yellows*. H. 84 1/4"; W. 70". Whitney Museum of American Art, New York.
- Guston, Philip, *The Table*. 1960. Oil on cardboard on masonite, H. 30"; W. 40". The Baltimore Museum of Art.
- Jensen, Alfred, *The Great Mystery II*. 1960. H. 50"; W. 42". The Albright Art Gallery, Buffalo.
- *Kline, Franz Josef, *Turin*. 1960. H. 80"; W. 95". William Rockhill Nelson Gallery of Art, Kansas City.
- Kuniyoshi, Yasuo, *Fruit on Table*. H. 42"; W. 30". University of Nebraska Art Galleries.
- Levee, John, *Vertical Composition in Black and Brown*. 1959. Gouache, H. 25 1/4"; W. 19 1/4". Pasadena Art Museum.
- MacIver, Loren, *Morning Cart*. 1960. H. 56"; W. 57". The Museum of Fine Arts, Boston.
- Marca-Relli, Conrad, *20 November 1959*. Oil-collage on canvas, H. 72"; W. 72". University of Nebraska Art Galleries.

- Marin, John, *Moosewood, Cape Split, Maine*. 1938. Watercolor, H. 15 1/8"; W. 21 1/4". The Baltimore Museum of Art.
- Marsh, Reginald, *Along the Seine*. Watercolor, H. 13 3/4"; W. 19 1/2". Charles and Emma Frye Art Museum, Seattle.
- *Motherwell, Robert, *Elegy to the Spanish Republic, Number 54*. 1957-1961. H. 70"; W. 90 1/4". The Museum of Modern Art, New York.
- Mullican, Lee, *Circus*. 1959. H. 50"; W. 40". Pasadena Art Museum.
- Opie, John, untitled. Mixed media, H. 24"; W. 18". The Akron Art Institute.
- Rothko, Mark, *Yellow Band*. H. 86"; W. 80". University of Nebraska Art Galleries.
- Shaw, Charles, *Night Attack*. H. 50"; W. 75" (sight). The Corcoran Gallery of Art, Washington, D.C.
- Sloan, John, *The Wake of the Ferry No. 1*. H. 26"; W. 32". The Detroit Institute of Arts.
- Smith, Hassel, *Number 4*. 1960. H. 69 1/2"; W. 68". The Albright Art Gallery, Buffalo.
- Spencer, Niles, *Ventilators*. H. 30"; W. 24". Whitney Museum of American Art, New York.
- Stamos, Theodore, *Sand Dollar*. 1945. Oil on canvas board, H. 20"; W. 16". The Wadsworth Atheneum, Hartford.
- Tworkov, Jack, *East Barrier*. 1960. H. 91 1/4"; W. 80 7/8". The Albright Art Gallery, Buffalo.
- Wilson, Sol, *Blessing the Fleet, Provincetown*. H. 36"; W. 24". The Baltimore Museum of Art.

BELGIAN

- *Landuyt, Octave, *Essential Surface, Eye*. 1960. H. 51 3/4"; W. 63 1/8". The Museum of Modern Art, New York.
- Landuyt, Octave, *Essential Surfaces—Wings*. 1960. H. 51"; W. 62 1/2". The Wadsworth Atheneum, Hartford.

CANADIAN

- *Town, Harold Barling, *Enter the Empress*. 1960. Oil and lucite on canvas, H. 82"; W. 68". The Art Gallery of Toronto.

DUTCH

- Appel, Karel, *Portrait of Willem Sandberg*. 1956. H. 51 1/4"; W. 31 1/8". The Museum of Fine Arts, Boston.
- Appel, Karel, **The Witch*. 1960. Gouache, H. 15"; W. 18". The Dayton Art Institute.

ENGLISH

- Pasmore, Victor, *Abstract in Red, No. 3*. 1960. Oil on plywood, 76 1/4" sq. with frame. The Albright Art Gallery, Buffalo.
- Scott, William, *Blue Painting*. 1960. H. 71 7/8"; W. 48 1/4". The Albright Art Gallery, Buffalo.



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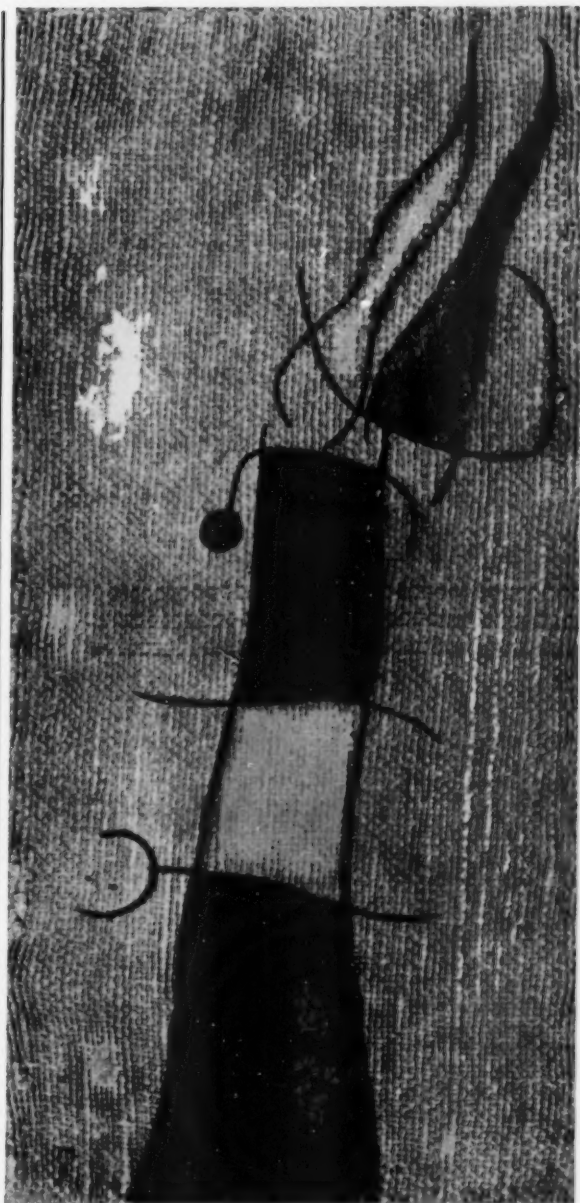
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FRENCH

- Ernst, Max, *Mundus est fabula*. 1959. H. 51 $\frac{1}{4}$ "; W. 64". The Museum of Modern Art, New York.
- *Forain, Jean-Louis, *The Absinthe Drinker*. Oil on panel, H. 8"; W. 51 $\frac{1}{8}$ ". Museum of Art, Rhode Island School of Design, Providence.
- Gris, Juan, *Book, Glass and Bottle on a Table*. 1913. Collage, H. 35 $\frac{1}{2}$ "; W. 23". William Rockhill Nelson Gallery of Art, Kansas City.
- Laurencin, Marie, *Andromeda*. 1928. H. 22"; W. 16 $\frac{3}{8}$ ". The Art Gallery of Toronto.
- Soulages, Pierre, *Composition—27th July '56*. H. 51 $\frac{1}{4}$ "; W. 64". The Montreal Museum of Fine Arts.

ITALIAN

- Chirico, Giorgio de, *Piazza d'Italia*. H. 23 $\frac{3}{8}$ "; W. 19 $\frac{3}{8}$ ". M. H. de Young Memorial Museum, San Francisco.

SPANISH

- Miró, Joan, *Femmes et Oiseau dans la Nuit*. 1944. The Detroit Institute of Arts.

DRAWING

AMERICAN

- Bellows, George, *Group of Workmen*. Crayon on paper, H. 10 $\frac{3}{16}$ "; W. 12 $\frac{3}{16}$ ". Museum of Art, Rhode Island School of Design, Providence.
- Botkin, Henry, *Sacred Dance*. 1960. Gouache, crayon and pencil on masonite panel, H. 14 $\frac{1}{2}$ "; W. 16 $\frac{3}{8}$ ".
- Sentinel*. 1959. Gouache, crayon and pencil on masonite, H. 10 $\frac{3}{16}$ "; W. 13".
- The Temple*. 1959-1960. Oil, wax crayon and pencil on masonite panel, H. 43 $\frac{1}{4}$ "; W. 33 $\frac{1}{2}$ ". The Wadsworth Atheneum, Hartford.
- Burchfield, Charles, *Mid Afternoon in August*. 1917. Opaque watercolor over orange, blue and brown crayon, H. 17 $\frac{3}{4}$ "; W. 21 $\frac{1}{8}$ " (sight). The Museum of Fine Arts, Boston.
- *Graves, Morris, *Owl* 1957. Ink and sumi wash on paper, H. 25"; W. 14 $\frac{3}{4}$ ". The Montreal Museum of Fine Arts.
- Guston, Philip, *Ink Drawing, 1952*. Ink on paper, H. 18 $\frac{3}{8}$ "; W. 23 $\frac{3}{8}$ ". Whitney Museum of American Art, New York.
- Nakian, Reuben, *Figure No. 3*. Ink, H. 10 $\frac{7}{8}$ "; W. 16 $\frac{3}{4}$ ". The Baltimore Museum of Art.
- Tanguy, Yves, untitled. 1953. Pen and ink on paper, H. 22 $\frac{1}{4}$ "; W. 28 $\frac{1}{8}$ ". The Museum of Modern Art, New York.
- Wills, Thomas, *Pinnacles*. Pencil, H. 11 $\frac{3}{4}$ "; W. 8 $\frac{1}{2}$ ". The Akron Art Institute.

FRENCH

- Léger, Fernand, *Still-Life*. 1942. Pen and ink, H. 7 $\frac{3}{8}$ "; W. 9 $\frac{1}{4}$ ". The Baltimore Museum of Art.

GERMAN

- Corinth, Lovis, *Archer*. 1913. Pencil on paper, H. 19 $\frac{1}{2}$ "; W. 13 $\frac{1}{8}$ ". Worcester Art Museum.

SCULPTURE

AMERICAN

- Bontecou, Lee, untitled. 1960. Metal, canvas, 43 $\frac{1}{2}$ " \times 51 $\frac{1}{8}$ " \times 12". The Albright Art Gallery, Buffalo.
- Calder, Alexander, *Four Black Bottoms*. 1958. Hanging mobile, sheet metal and steel wire, Diam. 12'. The
- Red Mobile*. 1956. Hanging mobile, sheet metal and steel wire, Diam. 9'. The Montreal Museum of Fine Arts.
- Chamberlain, John, *Kroll*. 1961. Metals, 25 $\frac{3}{4}$ " \times 28" \times 20". The Albright Art Gallery, Buffalo.
- Grosso, Luigi, *Massacre of the Innocents*. Bronze, H. 10 $\frac{7}{8}$ ". The Wadsworth Atheneum, Hartford.
- Hutzler, Elsa, *The City*. 1951-1953. Welded steel and pewter, H. 41 $\frac{1}{2}$ ". The Baltimore Museum of Art.
- *Kelly, Lee, *Summer's Gone No. 2*. 1961. Welded bronze on wooden base, H. 63 $\frac{3}{4}$ ". Portland Art Museum.
- Lekakis, Michael, *Sympan*. Oak, 38" \times 12" \times 11 $\frac{1}{2}$ ". Whitney Museum of American Art, New York.
- Moselsio, Simon, *Portrait of My Mother*. Oak, 13 $\frac{13}{16}$ " \times 8 $\frac{7}{8}$ " \times 9 $\frac{1}{2}$ ". Worcester Art Museum.
- Nadelman, Elie, *Horse*. Bronze, H. 14 $\frac{1}{4}$ "; W. 11"; D. 3 $\frac{1}{2}$ ". The Corcoran Gallery of Art, Washington, D.C.
- Rood, John, *Autumn Landscape*. Bronze, H. 19"; W. 28"; D. 7" (sight). The Corcoran Gallery of Art, Washington, D.C.

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- Arp, Jean, *Floral Nude*. 1957. Marble, H. 52 $\frac{3}{4}$ ". The Museum of Modern Art, New York.
- Gilioli, Emile, *Architecture en Marche*. Marble, 10 $\frac{1}{2}$ " \times 13 $\frac{7}{8}$ " \times 4 $\frac{3}{8}$ ". Seattle Art Museum.
- *Poncet, Antoine, *Sliver of Light*. Polished brass, H. 27 $\frac{1}{2}$ ". The Minneapolis Institute of Arts.

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AMERICAN

- Steichen, Edward, *181 photographs*. The Museum of Modern Art, New York.

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RECENT PUBLICATIONS IN THE FIELD OF ART

EARL E. ROSENTHAL, *The Cathedral of Granada. A Study in the Spanish Renaissance*. Princeton University Press, 1961. 235 pp., 127 illus.

Professor Rosenthal's monograph on the Cathedral of Granada is a scholarly work of the most exhaustive nature. His chronology of the building is based upon close scrutiny of the vast cathedral archives from which he transcribes in the Appendix every document related to its construction. Step by step he shows how the plans evolved, and he is able to reconstruct Diego de Siloe's original scheme of 1528 which remains today in the rotunda and its ambulatory, completed in 1557, just a few years before the architect's death. The pier structure, based upon ancient Roman prototypes, also remains as the artist intended, but the vaulting of the nave and aisles was modified in favor of Gothic methods in 1582 and later.

Professor Rosenthal establishes Diego de Siloe as one of the great original architects of the Renaissance, whose inspiration in formal matters lies in the monuments of ancient Rome. He leaves no doubt that the rotunda with ambulatory attached to



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a five-aisled church has its genesis in the intention to provide a pantheon for the Spanish kings, beginning with the Emperor Charles V, in vaults above the arches of the circular sanctuary. The round tombs of ancient Rome, and most specifically that of Santa Costanza of the fourth century, were the direct prototypes in Siloe's highly original solution of this problem. The architect's scheme for the nave included a secondary cross-form with an elliptical dome over the crossing. Only the smaller transept remains, and the abandonment of the rest of this plan radically modified the proportions of the church as first envisaged.

Rosenthal has written a virtual compendium of religious architecture of the Middle Ages and the Renaissance as he traces the source of every detail of Granada Cathedral. Fore-runners of Diego de Siloe's rotunda with ambulatory are found in the work of Italian Renaissance architects Francesco di Giorgio, Leonardo and Michelozzo. Alberti's rotunda for the Annunziata in Florence attached to a single nave is closer to Siloe's plan for the church of El Salvador at Ubeda, but all are related through form, symbolism, and their sources in ancient Roman architecture.

The author does not limit himself to the investigation of architectural history proper, but he also studies the liturgy of the period, the theories of religious writers of the sixteenth

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century, and sees in the conception of the building a complex symbolism. The design of the ciborium altar of early medieval type, which enjoyed a revival in the Renaissance period, and its use for the exposition of the Host are examined with exhaustive research into Christian practice. The author's belief that the entire scheme of Granada Cathedral was a conscious "image of the Holy Sepulcher" is not in my opinion entirely convincing.

Professor Rosenthal's book is a model of the most conscientious and at the same time the most imaginative scholarship. No other Spanish building has ever been the subject of such a penetrating study. He dispels the widespread misconception of Granada Cathedral as a hybrid Gothic-Renaissance structure and insists upon its true rank as one of the great creations of the classical revival during the Renaissance period.

HAROLD E. WETHEY

University of Michigan

FREDERICK J. DOCKSTADER, *Indian Art in America—The Arts and Crafts of the North American Indian*. Greenwich, Conn., New York Graphic Society, 1961. 224 pp., 70 color pls, 80 black-and-white illus. in gravure. \$25.00.

At the beginning of this century the arts of the American

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Indian were considered ethnological specimens and housed in museums of science or archaeology. The gradual growth of an understanding of their qualities as art is one of the major changes of taste in the twentieth century. The arts of Middle and South America were the first to move out of the science museum into the art museum, about forty years ago. Now it is the turn of the North American Indian. Dr. Dockstader's handsome, thoughtful and comprehensive work should prove a landmark in our changing attitude. His eloquent illustrations offer an orderly review of the range of North American Indian arts and crafts, while his text supplies a sympathetic and informed rationale of their history and artistic character. He has also been at pains to give the approximate dates of each object, thus supplying the art historian with the beginnings of a chronological sequence.

He makes one point of fundamental importance, which I do not remember seeing in print before: in Indian societies there was a division of crafts according to sex. A large part of the material culture of the Indian, as we know it, consists of the work of women: pottery, basketry, beadwork, costumes, were women's crafts. Women in consequence created a large part of the Indian arts preserved from historic times and probably did so in prehistoric times. Much of their work has the charm of being created in the simplest materials, often



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quite unexported ones, in their environment—milkweed fibres, cactus thorns, feathers, isinglass. The loss of these fragile, perishable objects distorts our whole view of pre-historic cultures, except where the dry climate of the desert Southwest has preserved them. I remember once sitting by a campfire in the Garden of the Gods to watch an Indian fashion show arranged by the late Frederic H. Douglas. A group of young girls (white, not Indian) showed a selection of Indian costumes from the vast extraordinary collection formed by Mr. Douglas in Denver (a collection now, alas, recklessly scattered again). It was an experience to see the beauty of these costumes of leather, beadwork and feathers, not pinned flat in museum cases but in motion on a human body. The extreme sophistication of which the Indian woman artist was capable is shown in many of Dr. Dockstader's illustrations. The Arapahoe painted buffalo hide (pl. 204) is one of the finest. And the fame of some of the living women artists, like Maria Martinez of San Ildefonso Pueblo, who has created a new artistic tradition for her tribe, is well known.

But as is so often the case in early societies, women were excluded from the religious mysteries. Those were for the men, and the work of men, in wood and stone and paint, to embody these mysteries and to express the visionary world of witchcraft and dream which forms the greater part of Indian

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sculpture, is of extraordinary richness and fascination. Dr. Dockstader considers the Northwest Coast Indians to have produced the greatest sculpture of North America and his plates give a superb introduction to this art; but he gives beautiful plates also to the sculpture of the Iroquois, the Hopi and Zuni, the Fox and Wyandot, and the Eskimo.

Religious and magical art, among the North American Indians, is animal art, fabulously rich, fabulously inventive. The importance of dreams in the life of the Indian, the sympathy between the hunter and the animal in a primitive world, the swirling clouds of mystery and wonder that close the perspectives of the primitive mind, all combine to make animal imagery the great theme of the Indian imagination. What triumphs were achieved in the masks made for the great ceremonial pageants of the Northwest Coast, for example.

Only rarely were Indian artists able to achieve the necessary psychic detachment and sophistication of mind to observe human beings as such, and to make them the subject of their art. It happened occasionally among the Northwest Coast carvers. But chiefly it appeared in the vanished civilization of the Southeast—the civilization which De Soto saw and did not comprehend, with its pyramid temples, its death cult, its art of the human figure. It is a civilization which we shall



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never have enough information about to understand. No one will ever know what were its connections with the cultures of Central America, of which its art is full of tantalizing hints. We have a few precious and fascinating works of art in stone, copper or baked clay to stand witness to its mystery. They deserve to be better known and valued as a unique part of our heritage. A book like this should be an important contribution toward that end.

H. M. WORMINGTON, *Ancient Man in North America*. 4th edition, fully revised. Denver Museum of Natural History, 1957.

This greatly revised and enlarged edition of Wormington's guide is less readable than the third edition of 1949, in which the author was able to offer the layman an introduction to the subject in more narrative style; in the fourth edition the number of sites to be described, even if only in a few lines, from Alaska to the Valley of Mexico, and the quantity of stone implements to be characterized and reduced to order and to type, have imposed their own necessities. Nonetheless this volume is worth the attention of the art historian and the amateur of archaeology, for it offers a compact and useful

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A limited number of copies of Volume I and Volume II are still available; Volume IV will be published in the spring of 1962.



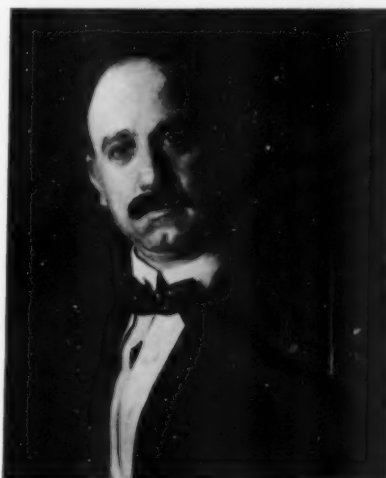
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synthesis of the intense activity which has characterized the study of the Palaeo-Indian problem in the past decades.

The increase in knowledge since the discovery thirty-five years ago of human artifacts in connection with extinct fauna at Folsom, New Mexico in 1926, is extraordinary. Only after three seasons of excavation at Folsom were American archaeologists willing to accept the fact that projectile points (the famous and beautiful Folsom points, examples of extraordinary technical skill as well as of the earliest appearance of the instinct of design on our soil) were found in unquestionable association with the bones of an extinct species of bison. The extreme scepticism inherited from Hrdlicka still characterizes the field; yet the body of established information has grown into a flood. In her first edition (1939) Wormington was able to summarize what was known in eighty pages, with a bibliography of ninety-two references. This volume contains 309 pages and a bibliography of 586 references.

These technical traditions have emerged as marking the people who first occupied the continent—projectile points east of the Rockies, choppers and scrapers west of the Rockies, core and blade artifacts in the Arctic Migration of man into America from Bering Strait rather than origin in the New World is also now generally established. The problems of that migration, of race, chronology, relation to the later American

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plate 489. Victoria Albert Museum, London

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Indians, remain open and unsettled. Yet in view of the activity and skill now being devoted to Palaeo-Indian archaeology (largely by universities and museums in the western United States but also by the University Museum, Philadelphia and the American Museum of Natural History, New York) we can look forward to large increases of knowledge in future: it is to be hoped that the author will bring out future editions to keep us abreast of these advances.

EDWARD BACON, *Digging for History—Archaeological Discoveries Throughout the World, 1945 to 1949*. New York, The John Day Company, 1960.

FRANK C. HIBBEN, *Digging up America*. New York, Hill and Wang, 1960.

It was an excellent idea on the part of Mr. Bacon to make a resumé of the reports of archaeological investigations which have appeared in the *Illustrated London News*. The book which resulted is a readable and useful summary of archaeological investigations in those parts of the world in which the editors of that Journal are interested. This is, primarily, the United Kingdom, Europe north of the Alps, the Mediterranean basin and the Near East, and Africa. The chapter on the Americas is negligible however.



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Mr. Hibben's book fulfills the same purpose for the archaeology of the Americas. It serves as an introduction to the field, and a resumé of current information. Archaeological investigation in the Americas is proceeding at such a pace that its conclusions are constantly being debated and revised. If this means that Mr. Hibben's summary will soon be out of date, it also means that the non-specialist needs just such books to enable him to keep in touch with what is going on.

Painting, Sculpture and Decorative Arts in The Montreal Museum of Fine Arts, 1960.

The Montreal Museum of Fine Arts is one hundred years old and this volume was published on the occasion of its centenary. The museum's aim is to show as completely as possible the entire history of art, and the illustrations to the well presented, well written volume, prove how successfully this aim has been accomplished. There are well known works by Greco (a *Man from the House of Leiva*), Rembrandt (a *Dutch Landscape with Cottages*, 1654), a Daumier of great importance (the large *Nymphs Pursued by Satyrs*). But the decorative arts are also well represented, and rich in Italian majolica and *objets de vertu* of high quality, while the French Canadian furniture and silver forms a delightful group.



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The Norwich School loan exhibition of works by Crome and Cotman and their followers. Whitworth Art Gallery, University of Manchester, 1961.

This is the catalogue of the first large exhibition of the Norwich school in the north of England; carefully chosen, it was mostly composed of familiar works, many of them exhibited at Agnew's in 1958 in their exhibition, *Crome and Cotman*. In addition to these well-known names, the *poetae minores* of the Norwich school were represented: James Stark, George Vincent, John Middleton, for example. The value of the catalogue resides mainly in the excellent introduction by Francis W. Hawcroft, Keeper of the Whitworth Art Gallery, and the still more useful and equally authoritative notes on the artists represented.

Forgeries and Deceptive Copies. London, British Museum, 1961.

This is not a catalogue of the exhibition "Forgeries and Deceptive Copies"; rather is it a running commentary on the various ways of the forgers through the ages. From Natural History (horn of a unicorn; the Piltdown Man), and Ethnography (New Zealand and Mexican forgeries) to Medieval and other Antiquities ("Consular Diptychs" and "Billies and Charlies"), and coins and medals, the entire field of art and

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science is surveyed, and in a light and gay manner which we do not usually associate with the British Museum. "What fun it is when someone takes an enormous amount of trouble to be really naughty," a former distinguished member of the British Museum said when viewing the exhibition; it must have been as much fun for the arrangers of the exhibition, as shown by the text and the delightful still-life group illustrated under the title "A Cabinet of Rarities," complete with mumi-fied mermaid and the Vegetable Lamb of Tartary, the very one communicated by Sir Hans Sloane to the Royal Society in 1698.

Mary Callery—Sculpture. New York, George Wittenborn, Inc, 1961.

A valuable by-product of the accelerated interest in art since 1950 has been the very substantial number of books about art and artists. Monographs and surveys of artists' work appear with noticeable regularity nowadays and few indeed are the artists with wide reputations whose accomplishments have not been documented and interpreted in detail.

This book on the sculpture of Mary Callery is fully as comprehensive and handsome as it must be to conform to the

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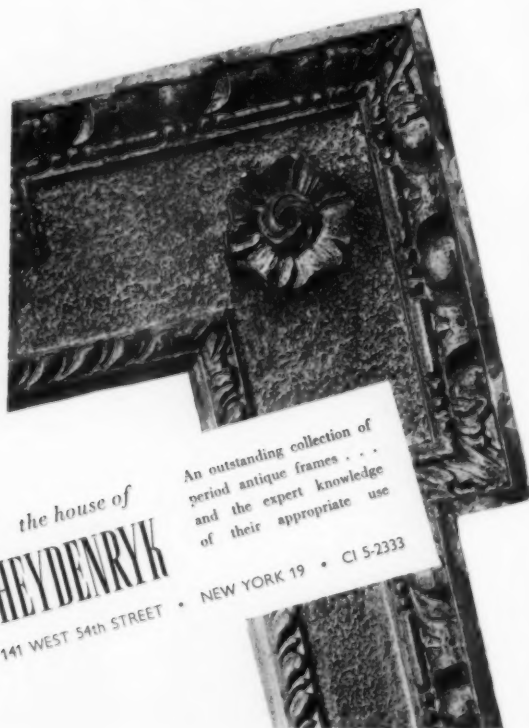
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high standard that now prevails among publications of this sort. Its fine illustrations fully record the development of her work from 1942 to 1960, and they are particularly useful in that they include major commissions *in situ*, in preparatory sketches and in variations on the themes used in these important works. Mrs. Callery's extraordinary portraits are amply covered in the survey and their presence lends a certain comforting substance, as well as personal interest, to the sculptor's work as a whole.

Philip R. Adams has contributed a short, factual biography and Christain Zervos a more esoteric analysis of the impulses behind the forms and spirit of Mrs. Callery's work.

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